

Biogr. C.

77 f

2°

Portraits

N^o1

PORTTRAITS

OF THE

Most celebrated

P A I N T E R S

OF ALL THE SCHOOLS;

WITH

A MEMOIR OF THEIR LIVES,

AND

A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS.

THE WORK WILL BE COMPRISED IN TWENTY NUMBERS, EACH CONTAINING THREE PORTRAITS,
AND PUBLISHED MONTHLY TILL COMPLETE.

PRICE 5s. EACH NUMBER.

October
No. 1. appeared 1st September, 1827.

LONDON:

PUBLISHED BY R. ACKERMANN, 96, STRAND.

1827.

Printed by L. Harrison, 6, Prince's-street, Leicester-square.

357 *72*



V A N D Y C K .

London: Pub^d Oct. 1, 1827, by R. Ackermann, 96, Strand.
Printed by Engelmann, & Co.



FLEMISH SCHOOL.

SIR ANTHONY VANDYCK.

SIR ANTHONY VANDYCK was born at Antwerp, March 22, 1598-9. His father, discovering his taste for painting, placed him under the care of Henry van Balen; but VANDYCK, who had heard of the reputation of Rubens, was desirous to become his pupil, and with infinite difficulty contrived to accomplish his wishes. Rubens soon became attached to him, and foreseeing the eminence he was afterwards destined to attain, frequently intrusted him with sketches to fill up, which VANDYCK performed in such a masterly style, that his pictures could rarely be distinguished from those entirely finished by Rubens himself. On one occasion, some of VANDYCK's fellow students, in the absence of their master, accidentally injured a painting which Rubens had completed only that evening: the students, aghast at the mischief they had done, unanimously entreated VANDYCK to repair it. He consented, and performed his task so well, that Rubens, when he saw the picture the next morning, exclaimed, "That head and arm are not the worst things I painted yesterday." This picture was the celebrated *Descent from the Cross*, now in the cathedral of Antwerp.

Soon after this VANDYCK left Antwerp, intending to proceed to Italy; but unfortunately falling in love with a beautiful peasant-girl, he loitered some time at Savelthem, an obscure village near Brussels, where he painted two fine pictures, still remaining there; and where he staid till Rubens, discovering the cause of his delay, persuaded him to pursue his journey. VANDYCK now proceeded to Venice, where he studied the colouring of Titian; that great master and Paul Veronese then residing in that city. From Venice he went to Genoa, and thence to Rome: there he lived in such splendour as to be generally called *il Pittore Cavalieresco*, and painted his celebrated *Portrait of the Cardinal Bentivoglio*, which is generally esteemed his master-piece in portraiture. He afterwards visited Sicily, but, being compelled to leave that kingdom by the breaking out of the plague, he returned to Antwerp, where he remained till a circumstance happened which completely disgusted him with his native country. He had been employed to paint an altar-piece for a church at Courtray, with which, when it was finished, the canons of the chapter expressed themselves dissatisfied, and insultingly told him it was only fit to cut up for screens. VANDYCK's indignation was excessive; and when, shortly after, the canons, repenting of their conduct, wished him to paint two other pictures for them, he haughtily refused, saying, "he was accustomed to paint for men, not for asses." Soon after this VANDYCK left Flanders, and, attracted by the reports he had heard

SIR ANTHONY VANDYCK.

of the liberality of the English and the encouragement they bestowed upon painters, he came over to this country. His journey, however, was far from fortunate: he failed in procuring an introduction to the king; and after remaining a few months in England, returned, quite disappointed in his hopes, to Antwerp. He now painted several of his finest pictures, and, amongst others, that of his *Dead Christ upon the Knees of the Virgin*, which, for delicacy of colouring and force of expression, is perhaps unequalled. When Charles I. heard of VANDYCK'S fruitless visit to England, he sent Sir Kenelm Digby to invite him to return: the painter complied, and was received with open arms by Charles, who presented him with his picture set in diamonds, conferred on him a pension of two hundred pounds a year and the order of the Bath; and gave him two residences, the one at Eltham in Kent, and the other at Blackfriars. The situation of VANDYCK was now prosperous in the extreme; he earned immense sums of money, and expended them liberally, whilst he was at once the favourite of the king, the court, and the people. He married Lady Maria Ruthven, and might have been completely happy, had not a foolish desire to discover the philosopher's stone taken possession of his fancy. In pursuit of this chimera he sacrificed his health, time, and fortune; and after a short visit to Paris, where he was disappointed in his hopes of being employed to paint the gallery of the Louvre, he returned to England, and died at Blackfriars, the 9th of December, 1641, at the early age of 42: he was buried in St. Paul's cathedral, near the tomb of John of Gaunt.

VANDYCK'S paintings are so well known, that it is perhaps superfluous to say any thing of his style. It may be observed, however, that his portraits are remarkable for their expression, the very soul of the person represented appearing to be transferred to the canvas, the grandeur and fine colouring of the draperies, and the beauty and exquisite finish of the hands. Lord Orford tells us his price for full-lengths in England was sixty guineas, and for half-lengths forty: but his French and Flemish biographers represent him as having received much more; and this seems probable, as, notwithstanding his sumptuous style of living and excessive extravagance, he died rich. No artist ever painted with more astonishing rapidity: his habit was, when he had a portrait to take, to begin it in a morning, to invite his model to dinner, that he might observe the natural and unrestrained expression of the countenance, and then to finish the picture in the afternoon, very rarely even touching it afterwards.

VANDYCK sometimes amused himself with engraving, and etched several plates in a masterly style. It was proposed that he should paint the walls of the Banqueting-House at Whitehall, the ceiling of which had been already adorned by Rubens; but his death prevented the execution of this magnificent project. He left an only daughter, who married a Mr. Stepney, and was the mother of George Stepney the poet.



MURILLO.

London: Pub^d Oct. 1, 1827, by R. Ackermann, 96, Strand.
Printed by Engelmann, & Co.

SPANISH SCHOOL.

BARTOLOMEO ESTEVAN MURILLO.

SEVILLE was the birthplace of BARTOLOMEO ESTEVAN MURILLO, who first saw the light on the 1st of January, 1613. In his early youth his relation, Juan del Castillo, gave him some instructions in the art of painting; but this gentleman being obliged to leave Seville, MURILLO was unable to continue his studies, and was shortly afterwards reduced to the necessity of painting banners and other articles of a similar description for exportation to America, in order to procure subsistence.

In this manner MURILLO wasted his time; and his great talents might have been entirely lost to the world, had not his better genius luckily conducted, at this juncture, Pedro de Moya to Seville. The paintings of this artist, who had studied under Vandyck, were far superior to any that MURILLO had yet seen; and his astonishment and delight were so unbounded, that Pedro de Moya became interested in his behalf, and kindly consented to give him lessons during his stay at Seville. MURILLO's transport may be imagined, as also the rapid progress which he made under so able an instructor: unfortunately, however, Pedro was soon obliged to return to Madrid, and his highly gifted pupil was again left alone to struggle against the difficulties that surrounded him.

MURILLO's enthusiasm for his profession, however, was now too great to be damped even by this untoward incident: genius, when once awakened, cannot again be easily lulled to repose, but will break through and overpower all obstacles that impede its progress. MURILLO's emulation was roused; he felt his own powers, and he ardently desired to visit Italy, the emporium of all that can form the taste or elevate the mind of an artist. For this purpose, with indefatigable industry, and in an incredibly short time, he painted a number of small pictures upon square pieces of canvas, by the sale of which he procured a sum of money sufficient for his journey, and with this set out secretly, not daring to confide his project to any one, lest his friends should oppose it as ridiculous and impracticable.

Notwithstanding all his efforts, however, MURILLO was not destined to reach Rome; for at Madrid meeting with Velasquez, he was by him encouraged to remain in his native country. Velasquez was indeed struck with the talents and enthusiasm of the youthful artist; and, to induce him to remain in Spain, procured employment for him in the Escorial and the different palaces at Madrid.

BARTOLOMEO ESTEVAN MURILLO.

After spending three years in the capital, MURILLO returned to Seville, where he astonished and delighted his compatriots by the excellence of his paintings, and acquired unbounded celebrity; whilst the *Cloister of St. Francis* in that city, his *Death of Santa Clara*, and his *St. James distributing Alms*, prove how amply he deserved the praises which he obtained. For several years he continued to extend his fame, and to enrich the churches and convents in different parts of Spain with his productions, till, having painted his celebrated picture of the *Marriage of St. Catherine* for the high altar of the Capuchins at Cadiz, he unfortunately hurt himself so severely with the scaffolding, that he continued to feel the effects of the injury till his death, which happened at Seville, in April 1682.

Though MURILLO attained the age of sixty-nine, he never quitted his native country; and, as it is believed he rarely studied the pictures of any but Spanish artists, his works may be taken as a fair specimen of the real merit of the Spanish school.

The peculiar excellences of MURILLO were the delicacy of his tints and the mellow softness of his colouring: no one can look at his *Flower-Girl* and *Spanish Boys*, in the Dulwich Gallery, or his *Laughing Boy*, in the Angerstein collection, without being struck by the exquisite and easy touches of his pencil, and the wonderful softness yet vigour of his outline. All his pictures are in excellent keeping: his *Flower-Girl* in particular is a master-piece; the dark Spanish tinge of her complexion is in the finest harmony with the tone of the whole, whilst the archness of her expression and the gracefulness of her attitude proclaim indisputably the magic hand of the great master.

MURILLO was the painter of Nature, and she alone was at once his instructress and his model: he studied no foreign artist's manner; he adopted no peculiar style; Nature bade him follow the dictates of his own genius, and he implicitly obeyed. With such a guide he could not fail of success, and his pictures accordingly need only to be seen to command the warmest admiration: but as the study of simple nature cannot produce the sublime, he succeeded most completely in familiar subjects.

England boasts several specimens of this great master, besides those already mentioned; and France is tolerably rich in them: Spain, however, far exceeds every other country in the possession of these treasures, and she is justly proud of having given birth to the artist who produced them.



LEONARDO DA VINCI.

London: Pub^d Oct. 1. 1827 by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

FLORENTINE SCHOOL.

LIONARDO DA VINCI.

LIONARDO DA VINCI was the natural son of one Piero, a notary of Florence, and took the title of DA VINCI from the place of his birth, a small castle or fortified town in the Valdarno di Solto. He was born in 1445, and his genius for painting displayed itself so early as to make his first master, Andrea Verocchio, relinquish his pencil in despair, from mortification at finding himself vanquished by a boy.

Never perhaps did a more extraordinary character than LIONARDO DA VINCI exist: as poet, painter, physiologist, anatomist, sculptor, architect, chemist, machinist, and engineer, he surpassed all his contemporaries; and he excelled in all kinds of manly exercises, as well as in the more abstruse walks of science. He was an admirable musician; his person was remarkably fine, and his conversation animated and engaging: in short, nature and education combined to render him a model of perfection.

In the year 1494 he was appointed director of the Academy of Architecture at Milan, and in that capacity he planned and caused to be constructed the celebrated canal of Montesana, which extends more than two hundred miles, and brings the waters of the river Adda under the very walls of the city. After completing this great work, during the remainder of his residence at Milan, LIONARDO painted several fine pictures, and, amongst others, his celebrated one of *the Last Supper*.

Notwithstanding the beauty of this picture, it is clear that LIONARDO found it almost impossible to realize the sublimity of his original conception, as he has left the head of Christ unfinished, and that of Judas was not added till some time after the other part was completed. It is said that the prior of the convent, seeing the work imperfect, tauntingly asked LIONARDO if he had found his task too difficult, since he had left it in that state; when the painter replied, "that he was only waiting to find a countenance bad enough to serve as a model for that of Judas; but now that he had seen him he thought he need not seek any farther." He accordingly set to work, and made the head a striking likeness of the prior.

The Last Supper, however, is now no more; or, at least, the small portion that remains can give no idea of its former splendour, only three heads of those originally painted by LIONARDO being left. From having been painted in distemper, it began to fade in less than fifty years after it was finished; and the Goth-like ravages, first of the monks of the convent, who cut a door through the wall on which it was painted to shorten the way from their kitchen to their dinner-table, and afterwards of the French under Buonaparte, who turned the refectory into a stable, and drove iron

LIONARDO DA VINCI.

staples into several of the principal figures to afford fastenings for their horses, completed the devastation that time had begun. Some fine copies, however, still exist; one of these, painted by Oggione, a pupil of LIONARDO DA VINCI, was publicly exhibited in London in 1817. It has been remarked that in this picture Judas is represented overturning the salt, according to the popular belief of its being unlucky; and that the hand of St. John has six fingers.

When the commotions in Lombardy commenced, LIONARDO left Milan for Florence, where he painted the walls of the council-chamber conjointly with Michael Angelo: unfortunately, however, these great artists quarrelled, and, as they were supported by their respective partisans, the contest was long and violent. It was at its height when Raphael came to Florence to see LIONARDO's pictures, and paid him the striking compliment of changing his own style to follow his.

In the latter part of his life, when weighed down by age and infirmities, LIONARDO was invited by Francis I. to France. He went, and apartments were assigned to him at Fontainebleau, where the king paid him frequent visits: on one of these occasions, when the painter attempted to rise to shew his sense of the honour conferred on him, he was seized with a fainting fit; the king bent forward to assist him, and he expired in the monarch's arms. He died in 1520, at the age of 75.

LIONARDO DA VINCI painted very slowly, having been once four years in finishing a single portrait; and for this reason he never introduced more figures in his pictures than were absolutely necessary. The versatility of his genius indeed impeded his progress: when the energies of the mind are divided amongst a great number of objects they must necessarily be weakened; and the variety of LIONARDO's acquirements seduced him into a fondness for trying experiments, which frittered away his time, and prevented the execution of some of the mightiest conceptions of his mind. This is shewn in his relinquishment of the Cartoon, destined for the great council-chamber at Florence, in which the celebrated contest of horsemen formed but one group, and a sketch of which is preserved in the *Etruria Pittrice*; also in his leaving *the Last Supper* unfinished, and in several other instances. He appears indeed to have been sensible of his own inconstancy; for, in a sonnet of his preserved by Lomazzo, he feelingly laments it, and expresses his most ardent desire to correct so mischievous a failing.

Some of LIONARDO's finest paintings are in the Florence Gallery; but there are several very excellent ones in England. He also left a variety of literary works upon various subjects, and some anatomical sketches, now in the possession of his present Majesty, the excellence of which was acknowledged by the late Dr. William Hunter when he examined them.

WORKS OF ART

Just published by R. ACKERMANN,

BOOK AND PRINT-SELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO
HIS MAJESTY,

96, STRAND.

A SERIES ILLUSTRATIVE of the HISTORY of DON QUIXOTE; viz. The Library Scrutinized by the Curate and the Barber—Brought Home by the Peasants after his First Adventure—His Reception at the Duke's Palace—Relieved of his Armour by Six Young Ladies—Having his Beard Washed. From Paintings by JOHN PORTER; engraved in mezzotinto by CHARLES TURNER, WILLIAM SAY, and G. H. EVERY. Size, 18 inches by 12. Price, proofs, 21s.; prints, 10s. 6d.; coloured, 21s. each.

JOHN KNOX ADMONISHING MARY QUEEN of SCOTS. Painted by W. ALLAN, A. R. A.; engraved by J. BURNET. Size, 17 inches by 14. Price, proofs, 31. 3s.; prints, 11. 11s. 6d.

HESITATION. Painted by R. FARRIER; engraved by CHARLES ROLLS. Size, 11 inches by 9. Price, proofs, 11. 1s.; prints, 10s. 6d.

TRAGEDY. Painted by R. FARRIER; engraved by A. W. WARREN. Size, 9½ inches by 12. Price, proofs, 11. 5s.; prints, 12s. 6d.

OPEN YOUR MOUTH AND SHUT YOUR EYES. Painted by SHARP; engraved by W. J. TAYLOR. Size, 12 inches by 9. Price, proofs, 24s.; prints, 12s.

PORTRAIT of FLORA MACDONALD, from WAVERLEY. Painted by M. GOBAUD; engraved in mezzotinto by THOMAS LUPTON. Size, 16 inches by 21½. Price, proofs, 11. 10s.; prints, 15s.; coloured, 11. 11s. 6d.

PORTRAIT of REBECCA, from IVANHOE. By the same. Same size and price.

N. B. These two last are of the same class as the celebrated Prints of Painters' Mistresses, published by R. Ackermann; viz. Mad. Luudens, after Rubens; Mad. Vaninnelder, after Vandyke; La Belle Frascatoné, after Raphael; Adèle la Venitienne, after Titoretto.

PORTRAIT of SIR WALTER SCOTT, BART. Painted by Sir HENRY RAEBURN, R. A.; engraved by WILLIAM WALKER. Size, 11 inches by 9½. Price, proofs, 21. 2s.; prints, 11. 1s.

PORTRAIT of EDWARD JENNER, M. D. F. R. S. Painted by WILLIAM HOBDAV; engraved by WILLIAM SHARP and WILLIAM SKELTON. Size, 17 inches by 14. Price, proofs, 31. 3s.; prints, 11. 11s. 6d.

A VIEW of the PALAIS DE JUSTICE, at ROUEN. Painted by S. PROUT. Coloured and mounted in imitation of the original Drawings. Size, 22 inches by 17. Price 11. 5s.; ditto, in sheets, 11. 1s.

A VIEW of the CATHEDRAL at ULM, to match ditto. Same size and price.

A VIEW of the HOTEL DE VILLE, at LOUVAIN. By the same Artist. Size, 24 inches by 19½, forming a centre Print to the above. Price 11. 10s. mounted; or 11. 5s. in sheets.

A VIEW of the WEST FRONT of the SAXON TOWER, BURY ST. EDMOND'S. Drawn by F. MACKENZIE; engraved by H. LE KEUX. Size, 11 inches by 9. Price 10s. 6d.; proofs, 15s.

LITHOGRAPHIC VIEWS, by WILLIAM WESTALL—of St. Paul's, London Bridge, Greenwich Hospital, Rivaulx Abbey, Kenilworth Castle, Nottingham Castle, Warwick Castle, Litchfield Cathedral, Durham, Richmond, Yorkshire. Size, 15½ inches by 10½. Price 6s. each.

LITHOGRAPHIC VIEWS of BRITISH SCENERY, by NICHOLSON, 5 Numbers, 10s. 6d. each.

LITHOGRAPHIC SKETCHES, by ditto, 6 Nos. 8s. each. Castles in Yorkshire, 5s.—Views of Scarborough, 5s.—Ditto, 18s.—Fountain's Abbey, 18s.

VIEW of the TOWN and HARBOUR of FALMOUTH, from PENDENNIS CASTLE, CORNWALL, Size, 25 inches by 14. Price, 21s. coloured.

VIEW of the TOWN and HARBOUR of FALMOUTH, and PENDENNIS CASTLE, CORNWALL. Same size and price.

A SERIES of LITHOGRAPHIC DRAWINGS of CELEBRATED HORSES, from Pictures painted by JAMES WARD, Esq. R. A. and drawn on Stone by himself; viz. Adonis, Copenhagen, a Persian Charger, a Cossack War-Horse, Soothsayer, Monitor, Primrose and Foal, Dr. Syntax, Leopold, Walton, Phantom, Little Peggy, Marengo, &c. &c. Size 18½ inches by 13½. Price, proofs on India paper, selected and retouched by Mr. WARD, 10 Guineas the Set. Prints, 51. 5s. and single prints, 8s. each.

THE PASSIONS of the HORSE, designed, and executed

in Lithography, by HENRY BARNARD CHALON, consisting of 6 Plates, 19½ inches by 15. Price 52s. 6d. proofs on India paper; prints, 42s.

PORTRAITS of the WINNING HORSES of the GREAT ST. LEGER STAKES AT DONCASTER, from the Year 1815 to 1824 inclusive, painted by Mr. HERRING, engraved by SUTHERLAND. Price, coloured, 71. 7s.

THE MARRIAGE of ST. CATHERINE. Painted by CORREGGIO, engraved by WILLIAM SAY. 18½ inches by 14. Price 15s.; proofs, 11. 10s.

THE MADONNA DE S. SISTO, by RAPHAEL, in the Dresden Gallery. Companion Print to the above, same size and price.

A COLLECTION of THIRTY MOUNTED COLOURED PRINTS, in imitation of Drawings, from the most celebrated Pictures in the Dulwich Gallery. Price 10s. 6d. each.

A DITTO of TWELVE smaller Ditto Ditto. Price 8s.

BOOKS.

FOLIO.

VIEWS and ILLUSTRATIONS of His MAJESTY'S PALACE at BRIGHTON, by JOHN NASH, Esq. private Architect to the King, &c. &c. &c. This splendid Work contains 23 large folio and 6 small highly coloured and mounted Imitations of Drawings, accompanied with as many highly finished Outlines. Price 20 Guineas. 250 Copies only are printed.

An HISTORICAL ACCOUNT of the COLONY of NEW SOUTH WALES, and its Dependent Settlements, in Illustration of Twelve Views; with an accurate Map of Port Mac Quarrie and the newly discovered River Hastings. Super-royal, price 21. 2s. boards.

FLOWERS, a Series of 30 Studies from Nature, in Lithography, in Five Parts, each containing Six Designs. Royal, 7s. 6d. each Part.

SMITH'S UNIVERSAL PENMAN; 40 Plates. Super-royal, 11. 10s.

QUARTO.

ACKERMANN'S MICROCOSM of LONDON, 3 vols. elephant, 104 col. plates, boards, 131. 13s.

HISTORY and ANTIQUITIES of the ABBEY CHURCH of ST. PETER'S, WESTMINSTER, 2 vols. elephant, 84 col. Plates, in boards, 151.

HISTORY of the UNIVERSITY and CITY of OXFORD, 2 vols. elephant, 84 col. Plates, bds. 161.—Ditto, atlas, bds. 271.

SERIES of PORTRAITS, containing 32 coloured Engravings of the Founders of the Colleges at Oxford, elephant, 31. 13s. 6d.—Ditto, atlas, 41. 141. 6d.

COSTUME of the MEMBERS of the UNIVERSITY of OXFORD, with 17 col. Engravings, elephant, 31. 13s. 6d.

HISTORY of the UNIVERSITY and TOWN of CAMBRIDGE, 2 vols. elephant, 81 col. Engravings, bds. 161.—Ditto, atlas, bds. 271.

SERIES of ENGRAVINGS, containing 16 col. Portraits of the Founders of the Colleges at Cambridge, elephant, 21.—Ditto, atlas, 31.

COSTUME of the MEMBERS of the UNIVERSITY of CAMBRIDGE, with 14 col. Engravings, elephant, 31. 3s.

HISTORY of the COLLEGES of WINCHESTER, ETON, and WESTMINSTER, with the CHARTER-HOUSE, the FREE SCHOOLS of ST. PAUL'S, MERCHANT TAILORS', HARROW, and RUGBY, and the SCHOOL of CHRIST'S HOSPITAL, 48 plates, elephant, boards, 71. 7s. To be had separate also.—Ditto, atlas, 121. 12s. boards.

A PICTURESQUE TOUR ALONG the RHINE, from MENTZ to COLOGNE, with 24 col. Engravings and a Map, elephant, 41. 4s. boards.—Ditto, atlas, 61. 6s. boards.

A PICTURESQUE TOUR of the SEINE, from PARIS to the SEA, with 24 col. Engr. ings, elephant, 41. 4s. bds.—Ditto, atlas, 61. 6s. bds.

A PICTURESQUE TOUR of the RIVER GANGES and JUMNA, in INDIA. By Lieut.-Col. FORREST; containing 24 col. Engravings, several Vignettes, and a Map; eleph. 41. 4s. bds.—Ditto, atlas, 61. 6s. bds.

PICTURESQUE ILLUSTRATIONS of BUENOS AYRES and MONTE VIDEO, containing 24 col. Engravings, eleph. 31. 13s. 6d. bds.—Ditto, atlas, 61. 6s. bds.

Biogr. c. 77^f in fol.

N^o. 2

PORTRAITS
OF THE
Most celebrated
PAINTERS
OF ALL THE SCHOOLS;

WITH
A MEMOIR OF THEIR LIVES,
AND
A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS.

THE WORK WILL BE COMPRISED IN TWENTY NUMBERS, EACH CONTAINING THREE PORTRAITS,
AND PUBLISHED MONTHLY TILL COMPLETE.

PRICE 5s. EACH NUMBER.

No. I. appeared 1st *October* ~~September~~, 1827.

LONDON:
PUBLISHED BY R. ACKERMANN, 96, STRAND.

1827.

Printed by L. Harrison, & Prince's-street, Leicester-square.

PORTER & CO.

1100 Broadway

PAINTERS

OF ALL THE NEWEST

MEMOIR OF THE

OF THE

1855

LONDON

PRINTED BY



DAVID TENIERS THE YOUNGER.

FROM A PICTURE BY PETER THYS.

London: Pub^d Nov^r 1. 1827, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

FLEMISH SCHOOL.

DAVID TENIERS THE YOUNGER.

DAVID TENIERS the Younger was the son of the celebrated painter of the same name, whose style he principally followed, though he had also the advantage of receiving instructions from Adrian Brouwer and Rubens. With such masters, and aided by a strong natural genius, it is not surprising that TENIERS soon became one of the first painters of his age, and that his fame equalled his merit. Riches poured in upon him on every side, and monarchs vied with each other in showering their favours upon his head. The King of Spain invited him to enter his service, and built a gallery expressly for the reception of his pictures. Don John of Austria and Queen Christina of Sweden loaded him with honours; and the Archduke Leopold William appointed him his principal painter, and made him one of the gentlemen of his bed-chamber, presenting him, at the same time, with a chain and medal of massive gold.

TENIERS was the painter of Nature; he studied her in every form, and mingled freely with society, sometimes even of the lowest description, to catch attitudes and characters from the life. His pencil was free though delicate, and his touch light though firm; the expression of his figures is admirable, and his colouring beautifully transparent. His great art, however, consisted in his manner of relieving his lights by the disposition of others, without employing deep shadows, which produced an almost magical effect. His invention was admirable, yet, notwithstanding its fertility, he frequently condescended to copy the works of other artists; and his imitations were so excellent as generally to create a doubt in the minds of the spectators as to which was the original. He painted very rapidly, and, it is said, could finish a large landscape, with figures, in one day, though they always obtained a high price. It has been objected to TENIERS that his subjects are almost all taken from low life; but the critics who find this fault should remember, that it is only in the amusements of the populace that vigour and variety of character can possibly present themselves. Polished society entirely destroys the peculiarities of the individuals of which it is composed, who, from constant collision, become, like broken stones long shaken together, all equally smooth and uninteresting—good breeding imposing restraint, and it being only in humble life that the feelings can find a vent. The skill of the

DAVID TENIERS.

artist would thus have been wasted upon persons in a more elevated station; and instead of blaming, we ought rather to admire the taste which guided him invariably to make choice of those objects which were best suited to the peculiar powers of his pencil.

The pictures of TENIERS were generally small, though the church of Meerbech, near Mechlin, has an altar-piece painted by him with the figures as large as life. He was born at Antwerp, in the year 1610, and died at Brussels in 1694.

The landscape-painters of his day were much indebted to him for enriching their pictures with exquisite figures. Those in the paintings of Jacques d'Artois in particular, an admired landscape-painter of Brussels, were all executed by TENIERS; and many others might be enumerated. The transparency and clearness of TENIERS' colouring were severely criticized by his contemporaries, who called his pictures merely a wash of coloured oils; but time has proved that his light and delicate style is quite as durable as their more laboured one: his skies are particularly bright and beautiful.

This portrait is taken from an original picture, by Peter Thys, representing the artist in his costume of gentleman of the bedchamber to the Archduke Leopold.



MICHAEL ANGELO.
FROM A PRINT IN THE BRITISH MUSEUM.

London: Pub'd Nov'r 1, 1827, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

FLORENTINE SCHOOL.

MICHAEL ANGELO.

MICHAEL ANGELO BUONAROTTI claimed for his ancestors the noble family of the Counts of Canossa. He was born in the year 1474, in the castle of Chiusi, in Tuscany, and received the early part of his education at Florence. His genius soon displayed itself in a fondness for painting, which at first alarmed the family pride; but his father, perceiving that it would be impossible to stem his inclination, suffered his genius to take its course, and even placed him with Dominico Ghirlandaio; from whom, however, he derived little benefit, as this painter rather depressed than encouraged the rising talent of BUONAROTTI. Whilst, however, he was in this school the great Lorenzo di Medici established an academy of sculpture, to which the pupils of Ghirlandaio were admitted, and MICHAEL ANGELO attracted the notice of Lorenzo in the following manner: Whilst he was copying the head of an old Faun in the Medici gardens, Lorenzo happened to pass near BUONAROTTI, who was in the act of polishing his work: he was struck with the head as the performance of so young an artist. "It is well done," said the duke; "but you have committed an error in giving to the old fellow all his teeth, when, at his age, some would doubtless be wanting." After looking at the duke for an instant, the artist knocked out two of the obnoxious teeth with a blow of his chisel. This incident procured him the immediate patronage of that distinguished sovereign, for whom he executed the basso-relievo of *the Centaurs* and many other celebrated pieces: but on the accession of Pietro, Lorenzo's brother, the artist's situation was materially altered; for Pietro thought he honoured the sculptor greatly by saying, "that he flattered himself he had two extraordinary men in his house—Michael Angelo the carver and a Spaniard that could outrun a horse." The artist, not feeling himself much honoured by this classification, retired for a short time to Bologna, where he partook of the hospitality of Aldoviandi, one of the senate: he afterwards returned to his father's house, where he executed *a Sleeping Cupid*, which was sold at Rome as an antique to Cardinal San Giorgio for two hundred ducats. Removing thence to Rome, he soon acquired a splendid reputation; but on the advancement of Pietro Soderini to the rank of Gonfaloniere of Florence, he was called to that city, where he executed the statue of *David*, and the group of *David and Goliath*, and painted a picture for the end of the ducal hall, whilst his great contemporary, Lionardo da Vinci, was engaged in painting the opposite extremity: but the bonds of friendship never united these great men.

MICHAEL ANGELO.

On the accession of Pope Julius, MICHAEL ANGELO was one of the first artists called to his court, where, after several plans had been proposed for his employment, and, among others, the splendid design for a mausoleum, it was determined that he should paint the walls of the Sistine chapel, which remains one of the finest monuments of his genius.

During the pontificate of Adrian VI. he was employed in building a library and sacristy to the church of San Lorenzo, to serve as a mausoleum for the family of Giuliano di Medici, his friend, who succeeded Adrian as Clement VII. In the mean time he was employed in the fortification of Florence; after which he completed the mausoleum of Julius II. In 1541 he finished his grand work of *the Last Judgment* for the Sistine chapel, which was opened with great solemnity on the following Christmas-day; for which performance Paul III. settled a pension upon him equal to six hundred pounds per annum of our money.

On the death of San Gallo, who had been intrusted with the rebuilding of St. Peter's, MICHAEL was ordered to continue the work, when he changed the Saracenic design of Gallo for that of the present splendid edifice, the suspension of the cupola of which was then the master-piece of modern art; and he lived to see it nearly completed, in defiance of all the difficulties which the jealousy of his enemies threw in his way. BUONAROTTI thought he had lived too long, and wished to retire from the scene of vexation; but the pope refused to accept his resignation, and he retained till his death, February 17, 1563, in his 89th year, the post which he had so honourably and so ably filled.

The following characteristics of MICHAEL ANGELO's style are given by Mr. Fuseli in his second lecture:

"Sublimity of conception, grandeur of form, and breadth of manner, are the elements of MICHAEL ANGELO, who, as a painter, a sculptor, an architect, attempted, and, above any other man, succeeded in uniting magnificence of plan with endless variety of subordinate parts. His line is uniformly grand; character and beauty are admitted only so far as they could be made subservient to grandeur: the child, the female, meanness, poverty, deformity, were by him indiscriminately stamped with grandeur: his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the '*terribil via*' hinted at in the sonnet of Agostino Carracci. He was the inventor of epic painting, in that sublime circle of the Sistine chapel, which exhibits the origin, progress, and final dispensations of Theocracy. He has personified motion in the groups of the cartoon of Pisa; embodied sentiment in the monument of San Lorenzo; unravelled the features of meditation in the prophets of the chapel of Sixtus; and in *the Last Judgment*, with every attitude that varies the human body, he has traced the master trait of every passion that sways the human heart. As an architect he needs no other monument than St. Peter's; or as a painter, than the Sistine chapel: but as a sculptor he most excelled, for he did what no other man has attempted—he rivalled the antique, without copying it; and if sometimes he descended to manner, and perplexed his forms with futile and ostentatious anatomy, his faults had hosts of copyists, whilst his grandeur had no rival."

The accompanying portrait is taken from a curious old print in the British Museum.



FRANCOIS SNEYDERS.
FROM A PICTURE BY VANDYCK.

London: Pub^d Nov^r 1, 1827, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

FLEMISH SCHOOL.

FRANCIS SNEYDERS.

SOON after the birth of the great Rubens, Antwerp, the cradle of the Flemish school, witnessed that of his friend, FRANCIS SNEYDERS, in 1579.

The works of this artist share with those of his contemporaries, Vandyck and Jordaens, much of that grandeur of touch and composition which characterizes the school of Rubens. Their painting accorded so well, that most of the figures, when required in SNEYDERS'S pictures, were added by Rubens or Jordaens; and Rubens (that prince of the Flemish school) admired the boldness of his touch so much, that, although he painted animals in so masterly a style himself, he generally employed SNEYDERS to paint his back-grounds and accessories, where animals, &c. were introduced.

FRANCIS SNEYDERS became at an early age a pupil of Henri van Balen, by whom his first studies were directed to fruit and still life: but animals afterwards engrossed most of his attention; and in this line he surpassed all his predecessors and contemporaries. He copied nature with accuracy, but not servility; and he was correct and careful in his outline, without losing the spirit of his original. He studied natural history with assiduity; and in the *menagerie* of Rubens observed the characteristics of the different animals, which afterwards breathed upon his canvas with so much life and truth. In the magic touch of his pencil we behold the sullen dignity of the lion, the fierce grin of the hyena, the prowling and stealthy step of the tiger, the timid glance of the retreating hare, or the gallant port of the noble hound, portrayed with equal spirit and skill. The fire and spirit with which he drew his animals, whether living or dead, in serene tranquillity or raging in the heat of combat, is truly astonishing. But, if astonishment is the first emotion on beholding his pictures, a closer observation soon softens it to admiration of his full and mellow touch, and the warm golden tints of his colouring. Here we behold the wild boar prostrated by the unerring spear of the huntsman, and attacked by dogs; some crushed by the monstrous animal, whilst some, with desperate plunge and "spirit-speaking eye," rush towards the throat of the struggling beast. Next appears a kitchen scene, where one of the buxom maidens of Rubens' pencil is dressing a plate of fish,

FRANCIS SNEYDERS.

the freshness and brilliancy of which might make the *gastronome* regret their unreality: then we see depicted with fearful truth a combat of tigers. Such are the subjects in which the pencil of SNEYDERS delighted.

Rubens, his contemporary, and in some respects his rival, was the first to praise the talent of SNEYDERS: but the picture which made his fortune was a magnificent *Stag-Hunt*, which, through the interest of his friend Rubens, was shewn to Philip III. of Spain, who immediately ordered several pictures, as well hunting-scenes as battle-pieces; and he was soon afterwards appointed principal painter to the Archduke Albert, governor of the Low Countries.

FRANCIS SNEYDERS spent his life in the good city of Antwerp, leaving it only for a short time upon one occasion, by order of the archduke, to paint some pictures at Brussels. He died at the advanced age of 78 years, in 1657.

His pictures are much esteemed, and rendered still more valuable by the figures by Rubens and Jordaens, which adorn many of them. They are extremely scarce even in Flanders, as well from their size as from the circumstance of most of them having been painted for royal houses. There are, however, some fine pictures by his hand in the Museum of his native city, as well as in the Louvre. After the description, but more particularly after a sight of his pictures, it is scarcely necessary to add, that his touch is both free and firm, his composition rich and varied, and his whole design in a grand style. He was exceedingly skilful in the distinction of drapery, cloth, worsted, velvet, silk, &c.; in short, in the whole range of his painting he has never been surpassed.

Vandyck painted and etched his portrait among those of the most celebrated painters and men of talent of the period; and from that portrait the present engraving is taken.

WORKS OF ART

Just published by R. ACKERMANN,

BOOK AND PRINT-SELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO
HIS MAJESTY,

96, STRAND.

A SERIES ILLUSTRATIVE of the HISTORY of DON QUIXOTE; viz. The Library Scrutinized by the Curate and the Barber—Brought Home by the Peasants after his First Adventure—His Reception at the Duke's Palace—Relieved of his Armour by Six Young Ladies—Having his Beard Washed. From Paintings by JOHN PORTER; engraved in mezzotinto by CHARLES TURNER, WILLIAM SAY, and G. H. E. ERY. Size, 18 inches by 12. Price, proofs, 21s.; prints, 10s. 6d.; coloured, 21s. each.

JOHN KNOX ADMONISHING MARY QUEEN of SCOTS. Painted by W. ALLAN, A. R. A.; engraved by J. BURNET. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

HESITATION. Painted by R. FARRIER; engraved by CHARLES ROLLS. Size, 11 inches by 9. Price, proofs, 1l. 1s.; prints, 10s. 6d.

TRAGEDY. Painted by R. FARRIER; engraved by A. W. WARREN. Size, 9½ inches by 12. Price, proofs, 1l. 5s.; prints, 12s. 6d.

OPEN YOUR MOUTH AND SHUT YOUR EYES. Painted by SHARP; engraved by W. J. TAYLOR. Size, 12 inches by 9. Price, proofs, 24s.; prints, 12s.

PORTRAIT of FLORA MACDONALD, from WAVERLEY. Painted by M. GOBAUD; engraved in mezzotinto by THOMAS LUPTON. Size, 16 inches by 21½. Price, proofs, 1l. 10s.; prints, 15s.; coloured, 1l. 11s. 6d.

PORTRAIT of REBECCA, from IVANHOE. By the same. Same size and price.

N.B. These two last are of the same class as the celebrated Prints of Painters' Mistresses, published by R. Ackermann; viz. Mad. Lundens, after Rubens; Mad. Vanmaelder, after Vandyke; La Belle Frascatoùe, after Raphael; Adele la Venitienne, after Tintoretto.

PORTRAIT of SIR WALTER SCOTT, BART. Painted by Sir HENRY RAESBURN, R. A.; engraved by WILLIAM WALKER. Size, 11 inches by 9½. Price, proofs, 2l. 2s.; prints, 1l. 1s.

PORTRAIT of EDWARD JENNER, M. D. F. R. S. Painted by WILLIAM HOBDAV; engraved by WILLIAM SHARP and WILLIAM SKELTON. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

A VIEW of the PALAIS DE JUSTICE, at ROUEN. Painted by S. PROUT. Coloured and mounted in imitation of the original Drawings. Size, 22 inches by 17. Price 1l. 5s.; ditto, in sheets, 1l. 1s.

A VIEW of the CATHEDRAL at ULM, to match ditto. Same size and price.

A VIEW of the HOTEL DE VILLE, at LOUVAIN. By the same Artist. Size, 24 inches by 19½, forming a centre Print to the above. Price 1l. 10s. mounted; or 1l. 5s. in sheets.

A VIEW of the WEST FRONT of the SAXON TOWER, BURY ST. EDMONDS. Drawn by F. MACKENZIE; engraved by H. LE KEUX. Size, 11 inches by 9. Price 10s. 6d.; proofs, 15s.

LITHOGRAPHIC VIEWS, by WILLIAM WESTALL—of St. Paul's, London Bridge, Greenwich Hospital, Rivaux Abbey, Kenilworth Castle, Nottingham Castle, Warwick Castle, Litchfield Cathedral, Durham, Richmond, Yorkshire. Size, 15½ inches by 10½. Price 6s. each.

LITHOGRAPHIC VIEWS of BRITISH SCENERY, by NICHOLSON, 5 Numbers, 10s. 6d. each.

LITHOGRAPHIC SKETCHES, by ditto, 6 Nos. 8s. each. Castles in Yorkshire, 5s.—Views of Scarborough, 5s.—Ditto, 18s.—Fountain's Abbey, 18s.

VIEW of the TOWN and HARBOUR of FALMOUTH, from PENDENNIS CASTLE, CORNWALL. Size, 25 inches by 14. Price, 21s. coloured.

VIEW of the TOWN and HARBOUR of FALMOUTH, and PENDENNIS CASTLE, CORNWALL. Same size and price.

A SERIES of LITHOGRAPHIC DRAWINGS of CELEBRATED HORSES, from Pictures painted by JAMES WARD, Esq. R. A. and drawn on Stone by himself; viz. Adonis, Copenhagen, a Persian Charger, a Cossac War-Horse, Soothsayer, Monitor, Primrose and Foal, Dr. Syntax, Leopold, Walton, Phantom, Little Peggy, Marengo, &c. &c. Size 18½ inches by 13½. Price, proofs on India paper, selected and retouched by Mr. WARD, 10 Guineas the Set. Prints, 5l. 5s. and single prints, 8s. each.

THE PASSIONS of the HORSE, designed, and executed

in Lithography, by HENRY BARNARD CHALON, consisting of 6 Plates, 19½ inches by 15. Price 52s. 6d. proofs on India paper; prints, 42s.

PORTRAITS of the WINNING HORSES of the GREAT ST. LEGER STAKES AT DONCASTER, from the Year 1815 to 1824 inclusive, painted by Mr. HERRING, engraved by SUTHERLAND. Price, coloured, 7l. 7s.

THE MARRIAGE of ST. CATHERINE. Painted by CORREGGIO, engraved by WILLIAM SAY. 18½ inches by 14. Price 15s.; proofs, 1l. 10s.

THE MADONNA DE S. SISTO, by RAPHAEL, in the Dresden Gallery. Companion Print to the above, same size and price.

A COLLECTION of THIRTY MOUNTED COLOURED PRINTS, in imitation of Drawings, from the most celebrated Pictures in the Dulwich Gallery. Price 10s. 6d. each.

A DITTO of TWELVE smaller Ditto Ditto. Price 8s.

BOOKS.

FOLIO.

VIEWS and ILLUSTRATIONS of His MAJESTY'S PALACE at BRIGHTON, by JOHN NASH, Esq. private Architect to the King, &c. &c. &c. This splendid Work contains 23 large folio and 6 small highly coloured and mounted Imitations of Drawings, accompanied with as many highly finished Outlines. Price 20 Guineas. 250 Copies only are printed.

An HISTORICAL ACCOUNT of the COLONY of NEW SOUTH WALES, and its Dependent Settlements, in Illustration of Twelve Views; with an accurate Map of Port Mac Quarrie and the newly discovered River Hastings. Super-royal, price 2l. 2s. boards.

FLOWERS, a Series of 30 Studies from Nature, in Lithography, in Five Parts, each containing Six Designs. Royal, 7s. 6d. each Part.

SMITH'S UNIVERSAL PENMAN; 40 Plates. Super-royal, 1l. 10s.

QUARTO.

ACKERMANN'S MICROCOSM of LONDON, 3 vols. elephant, 104 col. plates, boards, 13l. 13s.

HISTORY and ANTIQUITIES of the ABBEY CHURCH of ST. PETER'S, WESTMINSTER, 2 vols. elephant, 84 col. Plates, in boards, 15l.

HISTORY of the UNIVERSITY and CITY of OXFORD, 2 vols. elephant, 84 col. Plates, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of PORTRAITS, containing 32 coloured Engravings of the Founders of the Colleges at Oxford, elephant, 3l. 13s. 6d.—Ditto, atlas, 4l. 14s. 6d.

COSTUME of the MEMBERS of the UNIVERSITY of OXFORD, with 17 col. Engravings, elephant, 3l. 13s. 6d.

HISTORY of the UNIVERSITY and TOWN of CAMBRIDGE, 2 vols. elephant, 81 col. Engravings, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of ENGRAVINGS, containing 16 col. Portraits of the Founders of the Colleges at Cambridge, elephant, 2l.—Ditto, atlas, 3l.

COSTUME of the MEMBERS of the UNIVERSITY of CAMBRIDGE, with 14 col. Engravings, elephant, 3l. 3s.

HISTORY of the COLLEGES of WINCHESTER, ETON, and WESTMINSTER, with the CHARTER-HOUSE, the FREE SCHOOLS of ST. PAUL'S, MERCHANT TAILORS', HARROW, and RUGBY, and the SCHOOL of CHRIST'S HOSPITAL, 48 plates, elephant, boards, 7l. 7s. To be had separate also.—Ditto, atlas, 12l. 12s. boards.

A PICTURESQUE TOUR ALONG the RHINE, from MENTZ to COLOGNE, with 24 col. Engravings and a Map, elephant, 4l. 4s. boards.—Ditto, atlas, 6l. 6s. boards.

A PICTURESQUE TOUR of the SEINE, from PARIS to the SEA, with 24 col. Engravings, elephant, 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

A PICTURESQUE TOUR of the RIVER GANGES and JUMNA, in INDIA. By Lieut.-Col. FEARNEST; containing 24 col. Engravings, several Vignettes, and a Map; eleph. 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

PICTURESQUE ILLUSTRATIONS of BUENOS AYRES and MONTE VIDEO, containing 24 col. Engravings, eleph. 3l. 13s. 6d. bds.—Ditto, atlas, 6l. 6s. bds.

Biogr. c. 77I in fol.

N^o3

PORTRAITS
OF THE
Most celebrated
P A I N T E R S
OF ALL THE SCHOOLS;
WITH
A MEMOIR OF THEIR LIVES,
AND
A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS.

THE WORK WILL BE COMPRISED IN TWENTY NUMBERS, EACH CONTAINING THREE PORTRAITS,
AND PUBLISHED MONTHLY TILL COMPLETE.

PRICE 5s. EACH NUMBER.

No. I. appeared 1st *October* ~~September~~, 1827.

LONDON:

PUBLISHED BY R. ACKERMANN, 96, STRAND.

1827.

Printed by L. Harrison, 4, Prince's-street, Leicester-square.

No. 1

PORTRAITS

of the

PAINTERS

OF ALL THE SCHOOLS

A MEMOIR OF THEIR LIVES

AND A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS

BY JOHN RUSSELL, ESQ. F.R.S.

AND
BY
J. RUSSELL, ESQ. F.R.S.

LONDON

PUBLISHED BY A. MILLAR, IN ST. PAUL'S CHURCH-YARD



SALVATOR ROSA.

FROM A PICTURE IN THE GROSVENOR COLLECTION

London Published by R. Ackermann 96 Strand 1827.

Printed by Engelmann & Co.

NEAPOLITAN SCHOOL.

SALVATOR ROSA.

SALVATOR ROSA was born in a small village near Naples. The only wish of his father was, that he should not be a painter, he having found, by his own experience, that the profession of a *mediocre* architect was not one by which a fortune was to be made; and his wife, descended from a family of poor and perhaps equally untalented artists, was of course quite averse to her son having any thing to do with the arts. It was therefore resolved to bring up the young ROSA to the church, or, as the family historian has it, *alla lettura*. The sacred calling of the future *reverendissimo* began in the parish church of Renella, when, to secure the shortest way to Paradise, he was baptized by the name of SALVATOR: "for never," says the Italian divine, "has it been known that God permitted the devil to torture in hell a man who bore this name." Even at this early age he evinced a disposition towards the arts, and is described as "lisping in numbers," waking the echoes of his native hills with every instrument which his infant hand could procure, and scratching scraps of antique architecture and picturesque views upon cards or bits of paper, which spoke "trumpet-tongued" his instinctive and inevitable vocation. But at last, on a return from one of his rambles, he was, to secure, as his father said, his soul and fortune, sent to the *Collegia della Congregazione Samosca*, which occupied one of the old streets of Naples, where in classic literature his diligence was great, and of course his progress rapid. Here it was that his retentive memory acquired those classic allusions with which his paintings, as well as his poetry, are perhaps overcharged, but which threw that elegant and classic character over the lighter and more fantastic productions of his pen and pencil, which now place him at the head of the "romantic" school of Italy, a worthy associate with Shakspeare and Byron. However, before he completed his studies, he quitted the college, and returned to his indigent home; and though he was then but sixteen, yet, having all the precocity of an Italian, the elements of the poet, painter, and musician were vaguely influencing every thought and action.

He studied music scientifically, and applied himself much to poetry; and though his music, like all that of his time, would sound poor and monotonous to modern

SALVATOR ROSA.

ears, still, as a youthful poet, he was ranked among the first lyrics of his age. He acquired, like Petrarch, a considerable mastery on the lute, and became one of the most brilliant and successful serenaders of Naples. But it was despair to his careful parents to behold those powers, destined to be devoted exclusively to the service of the Madonna, lavished on the charms of some "*gentile donzella*," whose

" Dolce sorriso

Soave parolette accorte"

would be the only recompence of talents so profanely applied: but still they had some hope—he was not yet a *painter*. Their hopes were, however, destined to be disappointed; for, as we already know by his place in this work, he became a *painter*, one of the brightest stars which shone upon the already darkening horizon of the Italian school. He first studied the art under his brother-in-law, Francesco Francanzini; but soon afterwards went to Rome, where his works were miserably rewarded, and he returned in 1635, in ill health, to Naples, where he was first encouraged and noticed by Cardinal Brancaccia, whom, however, he soon left, and in the mean time painted his celebrated picture of *Prometheus*.

During the Carnival at Rome about 1638, his talents as an actor and improvisatore became quite the vogue; and from this time his fortune was made. He was employed and courted by the great; riches rolled in upon him from every side; and, influenced by the emulation derived from encouragement, he now painted many of his finest pictures, both satirical, romantic, and historical; his great *Battle-Piece*, his *Sorceress* for the Casa Rossi, altar-pieces for Milan, his *Purgatory*, &c. SALVATOR about this time joined one of the Neapolitan factions, but returned to Rome in 1647: his two singular pictures of *L'Umana Fragilita* and *La Fortuna* obliged him, however, to fly to Florence, where he was received by the first society. It was at Rome, however, whither he last returned in 1663, that, flattered by his rivals, caressed by the great, and, from the bold satire of his pictures, the favourite of the people, he finished his brilliant career in 1673, dying of a dropsy.

The style of SALVATOR ROSA is too well known to be commented upon. He overcame the mannerism of the Neapolitan school, and restored to the declining art those bold touches of nature which mark his hand, whether in his satirical *carracata*, his altar-pieces, or his wild and beautiful landscapes. His *Jacob's Dream*, *Witch of Endor*, &c. are known to every connoisseur; and most of the public collections of Europe possess some of his works, which are numerous.

The original of the present portrait is in the possession of Earl Grosvenor.



NICHOLAS POUSSIN.

FROM THE ORIGINAL PICTURE IN THE LOUVRE.

FRENCH SCHOOL.

NICHOLAS POUSSIN.

NICHOLAS POUSSIN was descended from a noble family, but his father, an officer in the army, having lost all his property in the civil wars, retired in disgust to a small farm at Andely in Normandy, where NICHOLAS was born, in the year 1594. His first instructor in the art of drawing was one Quintin Varin; but, afterwards visiting Paris for improvement, he studied there under Ferdinand Elle and Lallemand. He did not continue long, however, under any master, but accustoming himself entirely to the study of the antique, he soon acquired readiness in original composition. His talents obtained for him the friendship of Marino, a celebrated Italian poet, by whose advice he went to Rome, where he was introduced to the Cardinal Barberini, one of the most distinguished patrons of the arts then existing.

Unfortunately, however, the cardinal left Rome upon an embassy very soon after POUSSIN'S arrival in that city, and during his absence, the artist was reduced to such distress as to be frequently obliged to sell his pictures for sums that barely defrayed the expense of the materials; but the return of the cardinal released him from pecuniary embarrassments, and he resided several years in Rome, painting some of his best pictures under the cardinal's patronage, till he was invited to Paris by Louis XIII. who gave him a pension, and assigned to him apartments in his own palace.

This removal, however, was unfortunate for POUSSIN. The French artists combined against him, and by their complaints and machinations so completely disgusted him with France, that he returned secretly to Rome, where he passed the remainder of his life. He died of a palsy in the year 1665.

This artist made it a rule never to bargain respecting the price of his pictures; he always affixed the sum he meant to take upon the back of the canvas, and never deviated from it. He was a man of mild unassuming manners, and very moderate habits; as a proof of which, it is said, that when the Bishop Mancini paid him a visit, he lighted him down stairs himself; and when the prelate expressed his surprise at his performing so humble an office, adding, "I pity you, M. POUSSIN, for not having a single servant;" the artist replied, "And I, my lord, pity you much more for having so many."

NICHOLAS POUSSIN.

POUSSIN designed with great truth and accuracy; but, from having accustomed himself to copy statues rather than nature, his outline was hard, and his colouring often cold and feeble. His landscapes, however, were particularly good, and even sometimes so striking as to draw the attention entirely from the figures, to which they were only intended to serve as back-grounds. He always painted historical pictures, and his subjects were generally taken from the ancient poets. There are several fine specimens of his works in England, particularly a *Bacchanalian Triumph* in the National Gallery, which is executed in his best manner. His *Paradise* and his *Deluge*, however, are his most celebrated pictures; the cold and sombre style of his colouring being particularly well suited to the latter, which is undoubtedly his master-piece.

His *Massacre of the Innocents* is admirably calculated to excite pity and terror; and his *Annunciation* and *Flight into Egypt*, both of which are now in the gallery of the Prince delle Torre at Naples, are most noble compositions. POUSSIN'S architecture and perspective are excellent, but his figures want variety and animation; indeed he seems to have renounced his national character, and to have suffered himself to be wholly absorbed by the antique. Such was his attachment to the ancients, that he may be said not so much to have imitated their spirit, as to have copied their relics and painted their sculpture. The costume, the mythology, and the rites of antiquity were his element; his scenery and his landscapes are pure classic ground, but the forms that people them are mere statues.

This portrait is taken from his picture, painted by himself, now in the Louvre.



GERHARD DOUW.

FROM A PICTURE IN THE STAFFORD COLLECTION

London: Pub^d Dec^r 1, 1827, by R. Ackermann, 96, Strand
Printed by Engelmann, & Co

DUTCH SCHOOL.

GERARD DOUW.

GERARD DOUW was born at Leyden, in the year 1613; and his father, observing the early taste he displayed for painting, employed first one Dolends, an engraver, to give him some instructions in the art, and afterwards Peter Howenboorn, a painter upon glass. Young GERARD, however, soon surpassed his masters, and at the age of fifteen became the pupil of the artist whom he most admired, namely, the great Rembrandt, who at that time finished his pictures very highly; and this manner GERARD DOUW always retained, as he left Rembrandt before that master adopted his later style. It was here that Douw obtained that complete knowledge of colouring and chiaro-scuro which he afterwards introduced into his charming pictures, far surpassing even Rembrandt himself in his exquisite touch and wonderful finish, whilst the transparency and force of his works are in no respect injured by the labour bestowed upon them; and his pictures are as astonishing, from the beautiful disposition of light, when considered as effective pieces at a distance, as they are valuable for their brilliancy and unequalled finish on the nearest view.

GERARD DOUW painted every thing from nature; but he embellished whilst he imitated. His patience was beyond example; and it is said that when Sandrart and Bamboccio, two of his friends, paid him a visit, and admired the excessive finish of a broom in a small picture he was then painting, he told them that he should spend three days more in working it up before he considered it to be complete. Mrs. Spiering, the wife of his patron, also sat five days for the finishing of one of her hands resting upon the arm of a chair. No one indeed could be more careful than this artist to prevent any accidental circumstance from injuring the effect which he intended to produce: he never suffered any one to enter his room whilst he was painting; and when he entered it himself in a morning, he sat still for some minutes before he uncovered his picture, or took his palette from the water in which he kept it, fearing lest the least particle of dust should rest upon either.

Mr. Spiering allowed GERARD DOUW a thousand guilders a year, upon condition that he should have the option of purchasing every picture the artist painted; promising, however, to give him whatever price he chose to demand for any one which he might select. The most famous picture, however, that GERARD ever

GERARD DOUW.

Painted, was formerly in the possession of the widow Van Hoek of Amsterdam. The size of it was three feet by two feet six; and it represented two rooms, divided by one of those beautiful pieces of tapestry, in the painting of which this artist so much excelled. In the first apartment is a woman with an infant at her breast, executed in GERARD DOUW's best manner, the colours being wrought to an enamel finish, yet with all the true and lovely tints of nature. Near this female a gilt lamp stands upon a table covered with a rich cloth, upon which are also placed several other objects delicately touched. The second apartment is a surgeon's shop, with a surgeon operating upon a countryman, and a woman standing by, whilst around are scattered various instruments and utensils; on one side, folding-doors discover a man mending a pen by the light of a taper, and, on the other, a school with boys writing at different tables—the whole lighted in a most astonishing manner. It is impossible to describe the aerial perspective of the distant apartments, where the objects, though so remote, still preserve all their exquisite truth and expression; whilst the fore-ground of the picture is also rendered with wonderful life and force.

At Turin there are several fine pictures of this master, some of which, however, were taken to Paris during the Revolution. In the Florence Gallery is a fine candle-light piece; and in the Louvre are the celebrated pictures of *the Doctor attending a sick Lady* (brought originally from Turin,) and *the Dutch Trumpeter*, with many others. The King of England also possesses some fine specimens. GERARD DOUW died, very rich, at Amsterdam; in the year 1674, aged 61. He had many pupils, among whom was the celebrated Mieris, who always closely followed the exact manner of his master.

GERARD DOUW by intense labour seriously injured his eyes, so that the greater portion of his pictures were painted in spectacles, which he was obliged to adopt at the early age of twenty-five. It is said that he made use of a concave mirror to reduce objects to the size which he intended to paint them.

This portrait is taken from a very fine picture in the Stafford Gallery, where the artist has represented himself holding a violin, of which instrument he was very fond. It is in his best style, and from the date of the picture appears to have been painted about the twenty-fourth year of his age. Most of the other portraits represent him apparently about forty, and consequently of harsher and fuller features than that here given.

WORKS OF ART

THE MUSEUM OF THE CITY OF NEW YORK

THE MUSEUM OF THE CITY OF NEW YORK

THE MUSEUM OF THE CITY OF NEW YORK

THE MUSEUM OF THE CITY OF NEW YORK

WORKS OF ART

Just published by R. ACKERMANN,

BOOK AND PRINT-SELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO
HIS MAJESTY,

96, STRAND.

A SERIES ILLUSTRATIVE of the HISTORY of DON QUIXOTE; viz. The Library Scrutinized by the Curate and the Barber—Brought Home by the Peasants after his First Adventure—His Reception at the Duke's Palace—Relieved of his Armour by Six Young Ladies—Having his Beard Washed. From Paintings by JOHN PORTER; engraved in mezzotinto by CHARLES TURNER, WILLIAM SAY, and G. H. EYERY. Size, 18 inches by 12. Price, proofs, 21s.; prints, 10s. 6d.; coloured, 21s. each.

JOHN KNOX ADMONISHING MARY QUEEN of SCOTS. Painted by W. ALLAN, A. R. A.; engraved by J. BURNET. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

HESITATION. Painted by R. FARRIER; engraved by CHARLES ROLLS. Size, 11 inches by 9. Price, proofs, 1l. 1s.; prints, 10s. 6d.

TRAGEDY. Painted by R. FARRIER; engraved by A. W. WARREN. Size, 9½ inches by 12. Price, proofs, 1l. 5s.; prints, 12s. 6d.

OPEN YOUR MOUTH AND SHUT YOUR EYES. Painted by SHARP; engraved by W. J. TAYLOR. Size, 12 inches by 9. Price, proofs, 24s.; prints, 12s.

PORTRAIT of FLORA MACDONALD, from WAVERLEY. Painted by M. GOBAUD; engraved in mezzotinto by THOMAS LUPTON. Size, 16 inches by 21½. Price, proofs, 1l. 10s.; prints, 15s.; coloured, 1l. 11s. 6d.

PORTRAIT of REBECCA, from IVANHOE. By the same. Same size and price.

N. B. These two last are of the same class as the celebrated Prints of Painters' Mistresses, published by R. Ackermann; viz. Mad. Lundens, after Rubens; Mad. Vanmaelder, after Vandyke; La Belle Frascatoné, after Raphael; Adele la Venitienne, after Tintoretto.

PORTRAIT of SIR WALTER SCOTT, BART. Painted by Sir HENRY RAEBURN, R. A.; engraved by WILLIAM WALKER. Size, 11 inches by 9½. Price, proofs, 2l. 2s.; prints, 1l. 1s.

PORTRAIT of EDWARD JENNER, M. D. F. R. S. Painted by WILLIAM HODDGE; engraved by WILLIAM SHARP and WILLIAM SKELTON. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

A VIEW of the PALAIS DE JUSTICE, at ROUEN. Painted by S. PROUT. Coloured and mounted in imitation of the original Drawings. Size, 22 inches by 17. Price 1l. 5s.; ditto, in sheets, 1l. 1s.

A VIEW of the CATHEDRAL at ULM, to match ditto. Same size and price.

A VIEW of the HOTEL DE VILLE, at LOUVAIN. By the same Artist. Size, 24 inches by 19½, forming a centie Print to the above. Price 1l. 10s. mounted; or 1l. 5s. in sheets.

A VIEW of the WEST FRONT of the SAXON TOWER, BURY ST. EDMOND'S. Drawn by F. MACKENZIE; engraved by H. LE KEUX. Size, 11 inches by 9. Price 10s. 6d.; proofs, 15s.

LITHOGRAPHIC VIEWS, by WILLIAM WESTALL—of St. Paul's, London Bridge, Greenwich Hospital, Rivaulx Abbey, Kenilworth Castle, Nottingham Castle, Warwick Castle, Litchfield Cathedral, Durham, Richmond, Yorkshire. Size, 15½ inches by 10½. Price 6s. each.

LITHOGRAPHIC VIEWS of BRITISH SCENERY, by NICHOLSON, 5 Numbers, 10s. 6d. each.

LITHOGRAPHIC SKETCHES, by ditto, 6 Nos. 8s. each. Castles in Yorkshire, 5s.—Views of Scarborough, 5s.—Ditto, 18s.—Fountain's Abbey, 18s.

VIEW of the TOWN and HARBOUR of FALMOUTH, from PENDENNIS CASTLE, CORNWALL, Size, 25 inches by 14. Price, 21s. coloured.

VIEW of the TOWN and HARBOUR of FALMOUTH, and PENDENNIS CASTLE, CORNWALL. Same size and price.

A SERIES of LITHOGRAPHIC DRAWINGS of CELEBRATED HORSES, from Pictures painted by JAMES WARD, Esq. R. A. and drawn on Stone by himself; viz. Adonis, Copenhagen, a Persian Charger, a Cossack War-Horse, Soothsayer, Monitor, Primrose and Foal, Dr. Syntax, Leopold, Walton, Phantom, Little Peggy, Marengo, &c. &c. Size 18½ inches by 13½. Price, proofs on India paper, selected and retouched by Mr. WARD, 10 Guineas the Set. Prints, 5l. 5s. and single prints, 8s. each.

THE PASSIONS of the HORSE, designed, and executed

in Lithography, by HENRY BARNARD CHALON, consisting of 6 Plates, 19½ inches by 15. Price 52s. 6d. proofs on India paper; prints, 42s.

PORTRAITS of the WINNING HORSES of the GREAT ST. LEGER STAKES AT DONCASTER, from the Year 1815 to 1824 inclusive, painted by Mr. HERRING, engraved by SUTHERLAND. Price, coloured, 7l. 7s.

THE MARRIAGE of ST. CATHERINE. Painted by CORREGGIO, engraved by WILLIAM SAY. 18½ inches by 14. Price 15s.; proofs, 1l. 10s.

THE MADONNA DE S. SISTO, by RAPHAEL, in the Dresden Gallery. Companion Print to the above, same size and price.

A COLLECTION of THIRTY MOUNTED COLOURED PRINTS, in imitation of Drawings, from the most celebrated Pictures in the Dulwich Gallery. Price 10s. 6d. each.

A DITTO of TWELVE smaller Ditto Ditto. Price 8s.

BOOKS.

FOLIO.

VIEWS and ILLUSTRATIONS of His MAJESTY'S PALACE at BRIGHTON, by JOHN NASH, Esq. private Architect to the King, &c. &c. &c. This splendid Work contains 23 large folio and 6 small highly coloured and mounted Imitations of Drawings, accompanied with as many highly finished Outlines. Price 20 Guineas. 250 Copies only are printed.

AN HISTORICAL ACCOUNT of the COLONY of NEW SOUTH WALES, and its Dependent Settlements, in Illustration of Twelve Views; with an accurate Map of Port Mac Quarrie and the newly discovered River Hastings. Super-royal, price 2l. 2s. boards.

FLOWERS, a Series of 30 Studies from Nature, in Lithography, in Five Parts, each containing Six Designs. Royal, 7s. 6d. each Part.

SMITH'S UNIVERSAL PENMAN; 40 Plates. Super-royal, 1l. 10s.

QUARTO.

ACKERMANN'S MICROCOSM of LONDON, 3 vols. elephant, 104 col. plates, boards, 13l. 13s.

HISTORY and ANTIQUITIES of the ABBEY CHURCH of ST. PETER'S, WESTMINSTER, 2 vols. elephant, 84 col. Plates, in boards, 15l.

HISTORY of the UNIVERSITY and CITY of OXFORD, 2 vols. elephant, 84 col. Plates, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of PORTRAITS, containing 32 coloured Engravings of the Founders of the Colleges at Oxford, elephant, 3l. 13s. 6d.—Ditto, atlas, 4l. 14s. 6d.

COSTUME of the MEMBERS of the UNIVERSITY of OXFORD, with 17 col. Engravings, elephant, 3l. 13s. 6d.

HISTORY of the UNIVERSITY and TOWN of CAMBRIDGE, 2 vols. elephant, 81 col. Engravings, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of ENGRAVINGS, containing 16 col. Portraits of the Founders of the Colleges at Cambridge, elephant, 2l.—Ditto, atlas, 3l.

COSTUME of the MEMBERS of the UNIVERSITY of CAMBRIDGE, with 14 col. Engravings, elephant, 3l. 3s.

HISTORY of the COLLEGES of WINCHESTER, ETON, and WESTMINSTER, with the CHARTER-HOUSE, the FREE SCHOOLS of ST. PAUL'S, MERCHANT TAILORS', HARROW, and RUGBY, and the SCHOOL of CHRIST'S HOSPITAL, 48 plates, elephant, boards, 7l. 7s. To be had separate also.—Ditto, atlas, 12l. 12s. boards.

A PICTURESQUE TOUR ALONG the RHINE, from MENTZ to COLOGNE, with 24 col. Engravings and a Map, elephant, 4l. 4s. boards.—Ditto, atlas, 6l. 6s. boards.

A PICTURESQUE TOUR of the SEINE, from PARIS to the SEA, with 24 col. Engravings, elephant, 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

A PICTURESQUE TOUR of the RIVER GANGES and JUMNA, in INDIA. By Lieut.-Col. FORREST; containing 24 col. Engravings, several Vignettes, and a Map; eleph. 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

PICTURESQUE ILLUSTRATIONS of BUENOS AYRES and MONTE VIDEO, containing 24 col. Engravings, eleph. 3l. 13s. 6d. bds.—Ditto, atlas, 6l. 6s. bds.

N^o. 4

PORTRAITS
OF THE
Most celebrated
P A I N T E R S
OF ALL THE SCHOOLS;

WITH

A MEMOIR OF THEIR LIVES,

AND

A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS.

THE WORK WILL BE COMPRISED IN TWENTY NUMBERS, EACH CONTAINING THREE PORTRAITS,
AND PUBLISHED MONTHLY TILL COMPLETE.

PRICE 5s. EACH NUMBER.

October
No. I. appeared 1st September, 1827.

LONDON:

PUBLISHED BY R. ACKERMANN, 96, STRAND.

1827.

Printed by L. Harrison, 6, Prince's-street, Leicester-square.



REMBRANDT.
FROM A PICTURE BY HIMSELF.
Formerly in the Possession of the Duke of Montague.
London: Pub'd Jan 1, 1828, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co

DUTCH SCHOOL.

REMBRANDT.

REMBRANDT VAN RYN, the son of a miller, was born at a village near Leyden, in the year 1606. He obtained the name of VAN RYN from the place where he spent the youthful part of his life, which was on the borders of the Rhine. He was first placed under Jacob van Zwanenburg, with whom he continued three years, and gave such proofs of uncommon talents as surprised his instructor. After this he studied for six months under Peter Lastman, and for the same length of time under Jacob Pinas, from whom, it is said, he acquired that taste for strong contrasts of light and shadow for which he was afterwards so remarkable.

He, however, formed his own manner by studying and imitating nature with unequalled truth, force, and fidelity; though, it must be owned, that sometimes he was not happy in his choice of subjects.

The first picture which REMBRANDT painted was *a View of his Father's Mill*. Delighted with his success, the youthful artist, the first moment he could escape the superintendence of his father, flew to the Hague with his precious treasure, where he easily obtained for it a hundred florins from a dealer. The transport of REMBRANDT on returning home with this sum, and the astonishment of the grave old miller, his father, on seeing it, may be more easily imagined than described.

He removed soon after this to Amsterdam, where business flowed in upon him so rapidly, that he soon realized two thousand five hundred florins a year; at that period a very considerable income.

His style of painting, however, during the first years of his practice, was very different from what it became afterwards. His pictures were then highly finished, in the manner of Mieris, or of that afterwards adopted by his pupil, Gerard Douw. His *Woman taken in Adultery*, now in the National Gallery, and his *St. John preaching in the Wilderness*, are examples of this style. As he advanced in the art, he took liberties with the pencil, wrought with all the broad fulness of the brush, and left the touch undisturbed; nay, in some cases, he even employed the stick, the palette-knife, or his fingers, according as they were most capable of producing the effect which he desired, when seen at a proper distance. The invention of REMBRANDT was very fertile, and his imagination lively and active; but his composition, notwithstanding its remarkable strength of expression, was destitute of elevation of thought, and he had little idea of either elegance or grace.

Though he was fond of collecting fine prints of Italian pictures and statues, he

REMBRANDT.

never copied from them; and it is said that when his friends reproached him for his want of taste in this matter, and advised him to study the antique, he would take them into his cabinet, and shewing them a collection of bits of rich satin, old sword-belts, pieces of gold lace, &c. he would jocosely tell them, that those were his antiques, and that he had no need of any other. His colouring is exquisite, and equal to that of Titian, though it will not bear to be so closely examined. His portraits, however, though admirable likenesses, are sometimes heavy, and deficient in grace and dignity: though this, perhaps, proceeded more from the nature of his models, than any fault of the painter's. A picture of his maid-servant placed in the window of his house at Amsterdam is said to have been so true to nature, as to have deceived the passengers for several days.

Perhaps no painter ever more thoroughly understood the principles of the *chiaroscuro*; to assist which, he generally painted in a chamber contrived to admit but one ray of light, and that from above.

The etchings of REMBRANDT are exceedingly admired, and are collected with great care and expense for the cabinets of the curious in most parts of Europe: but it is remarked that none of his prints are dated earlier than 1628, or later than 1659, though he is known to have painted several years afterwards. This great artist died at Amsterdam in the year 1674, or, according to some, in 1688. His personal character was far from amiable; for he was very avaricious, and not very scrupulous in the means of getting money. Some very disgraceful stories are told of his meanness in this respect. It is said, that when he had a great number of pupils, he used to take their copies of his designs, and after retouching them, to sell them as his own. It is also related, that when his pupil Gerard Douw expected a visit from him, he often amused himself by painting ducats, &c. upon the table, which his avaricious master would grasp at with avidity, till he discovered the cheat. Many of his prints are esteemed particularly valuable from being imperfect; such as the *Juno* without the crown, the *Coppenal* with a white back-ground, the *Joseph* with the face unshaded, and the *Good Samaritan* with the horse's tail white, which are considered as inestimable; though the same subjects, without these distinctions, are regarded as of little value. A striking instance of the caprice of the collectors in this respect was exemplified in the conduct of Strutt, who tells us, that he bade forty-six guineas for the *Coppenal* in its unfinished state; though, at the same sale, he bought a beautiful impression of that plate, in a perfect condition, for fourteen guineas and a half. REMBRANDT is supposed to have taken advantage of this humour in collectors, by altering and obliterating parts of his plates to render them objects of inquiry.

This portrait is taken from an original picture by himself.



HOLBEIN.

FROM A PICTURE BY HIMSELF.

London: Pub^d Jan^r 1, 1828, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

GERMAN SCHOOL.

HOLBEIN.

THIS celebrated man, whom Germany justly esteems one of her greatest painters, was born at Basle, in the year 1498. His talents were for some time little known, till his celebrated *Dance of Death*, painted for the market-place of his native town, obtained for him the notice of Erasmus, who employed him to paint his portrait, and afterwards became his sincere friend.

HOLBEIN, however, was addicted to wine and revelling, and was gently rebuked by Erasmus, in the following manner: When the philosopher published his *Moriæ Encomium*, or Panegyric upon Folly, he sent a copy of it to HOLBEIN, who was so delighted with the descriptions of folly which it contained, that he designed them all in the margin, and then returned it to Erasmus, who, seeing that he had represented an amorous fool by the figure of a fat Dutch lover hugging his bottle and lass, wrote under it "Hans Holbein," and sent it again to the painter.

HOLBEIN, to be revenged, drew the figure of Erasmus as a musty book-worm, scraping together old manuscripts, and wrote under it "Adagio." About this time an English nobleman invited HOLBEIN to go to England; but the painter was too much attached to his pleasures even to listen to the proposal. A few years afterwards, however, his increased family, his embarrassed circumstances, and the violent temper of his wife, aided by the persuasion of Erasmus, who furnished him with his portrait and letters of recommendation to Sir Thomas More, induced him to undertake the journey.

The chancellor received him most kindly, and kept him in his own house two or three years, during which time he painted the portraits of every member of his family. Whilst here, it happened that one day the painter was speaking of the nobleman who had first invited him to England, and having forgotten his name, he drew his portrait so exactly, that it was instantly recognised for that of the Earl of Arundel, who was, in fact, the nobleman alluded to.

Sir Thomas More, having obtained a considerable number of HOLBEIN's pictures, had them all hung up in the great hall of his mansion, and invited King Henry VIII. to see them, when the monarch was so delighted as instantly to take the painter into his service, and order him a salary of two hundred florins. When

HOLBEIN.

Anne of Cleves was proposed to Henry as a wife, he was so enchanted by the portrait which had been painted of her by HOLBEIN, that he instantly resolved to marry her; and thus the painter became unwittingly the occasion of the ruin of his patron, who lost his head not long afterwards on account of that marriage.

The following anecdote shews the attachment which Henry entertained for this painter: A nobleman, being violently in love with a lady whose portrait HOLBEIN was painting, would intrude whilst the fair object of his adoration was sitting. The artist remonstrated, and finding all he could say of no avail, at last pushed the astonished peer down stairs. His cries soon drew round him a number of persons, who, finding him severely wounded, attempted to secure the painter. HOLBEIN, terrified when he reflected on the consequences of what he had done, locked himself in his room, and escaped over the roof of the house to the king: throwing himself at the monarch's feet, he confessed his crime, and implored pardon. Henry readily granted it, and when the noble preferred his complaint, told him, "that out of seven peasants he could make as many lords, but not one HOLBEIN."

Like Turpilius, he painted with his left hand. It is said that Michael Angelo and Raphael copied his pictures. Rubens has praised the *Dance of Death*. The *Portrait of a Lady*, dressed in black satin, which was at Pembroke-House, is esteemed one of his best pictures.

HOLBEIN's style was simple and sublime; he knew well how to express the rank, character, and passions of those whom he painted. His draperies only have been found fault with, as being too much in the style of the patriarchs of the German school.

HOLBEIN died of the plague in England, in 1554.

The *Portrait of Sir Thomas More*, with some other of this artist's works, is in the Louvre; but the private collections in England contain most of his finest portraits.



ALBERT DURER.

FROM A WOOD-CUT BY HIMSELF.

London: Pub^d Jan^r 1, 1828, by R. Ackermann, 96, Strand.
Printed by Engelmann & Co.

GERMAN SCHOOL.

ALBERT DURER.

ALBERT DURER acquired by his talents and virtues the friendship of Lucas de Leyden and the admiration of Erasmus and Vasari. This celebrated painter owed his elevation entirely to the force of his genius, his father having intended him for his own trade, that of a silversmith; but his taste for painting and engraving prevailed. Persuaded that an exalted imagination alone never reaches the sublime, he applied himself to the study of geometry, perspective, and architecture, by which he corrected his taste and formed his judgment. He studied engraving under Martin, and painting under Michael Wolgemuth.

It was not till after twenty-four years' study, that he completely mastered the pencil and the graver. The first subjects which he executed as an engraver were, the *Three Graces supporting a Globe*, the *History of Christ*, and the *Portraits of the Dukes of Saxony and Melancthon*. In one of his best prints, published fourteen years before his death, the expression of the head of St. Jerome is of a character worthy of the great Italian masters; and even the lion and fox upon the floor are rendered with the greatest truth; the lion breathes all the majesty of his race, and the fox all the cunning of his: in short, the respective character of every object forming a part of the composition of this excellent print is preserved with the greatest truth and precision.

Germany, Flanders, and Venice, in turns, exercised and admired his talents. Francisco Ubertini, Andrea del Sarto, and Jacopo Pontorme followed his superb manner of painting heads and draperies. Marc Anthony, one of his contemporaries, copied many of his prints, and affixing to them the name of ALBERT, sold them as originals; but ALBERT, being informed of the imposition, carried his complaint before the magistrates of Venice, who did him justice in suppressing the counterfeits.

Raphael, as a proof of the high estimation in which he held a portrait sent him by ALBERT of himself, returned him his own, with a great number of his drawings. Charles V. Maximilian I. and his brother Ferdinand, King of Hungary and Bohemia, gave continued proofs of their solicitude for his welfare, sought his works with eagerness, and loaded him with honours and riches. The most celebrated of his compositions in painting are, *the Adoration of the Kings*, *the Virgin crowned*

ALBERT DURER.

by *Angels*, a *Dying Christ*, and *Adam and Eve*: the fine composition of the latter inspired the Muse of a certain Gaspard Ursinus Velius with the lines,

Angelus hos cernens miratus dixit: Ab horto

Non ita formosos, vos ego depuleram.

He painted *Our Saviour carrying the Cross* for the senate of Nuremberg, who, to shew their respect for his merit, nominated him a member of their council. This artist added to a quick and fertile imagination much truth of outline and a firm though mellow and expressive touch: but his choice of the objects presented by nature was injudicious, and his costumes were inconsistent; such as dressing his Virgins in the fashion of the ladies of his time, and giving to his Pharisees and Sadducees the mustaches of German cavaliers.

His name is known in the literary world as author of treatises upon geometry, fortification, and the proportions of the human figure. ALBERT DURER was one of the wisest, as well as one of the best made men of his time: he had a fine open countenance, and a noble and prepossessing exterior, which secured him the esteem of the great and the friendship of his equals; but his days were curtailed by the insupportable temper of his wife. He was born at Nuremberg in 1471, and died there in 1527, aged 55 years.

The Louvre contains many of his finest productions; among others, *the Adoration of the Kings*, *Our Saviour adored by Shepherds*, *the Triumphant Entry into Jerusalem*, and several others. The present portrait is taken from a bust preserved in the town-hall at Nuremberg.

WORKS OF ART

THE UNIVERSITY OF CHICAGO PRESS

THE UNIVERSITY OF CHICAGO PRESS
54 EAST LAKE STREET
CHICAGO, ILL. 60607
U.S.A.
LONDON
WINDMILL HOUSE
20 RIVERSIDE STREET
LONDON, ENGLAND W2 2LU
PRINTED IN THE U.S.A.
BY THE UNIVERSITY OF CHICAGO PRESS
1974

WORKS OF ART

Just published by R. ACKERMANN,

BOOK AND PRINT-SELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO
HIS MAJESTY,
96, STRAND.

A SERIES ILLUSTRATIVE of the HISTORY of DON QUIXOTE; viz. The Library Scrutinized by the Curate and the Barber—Brought Home by the Peasants after his First Adventure—His Reception at the Duke's Palace—Relieved of his Armour by Six Young Ladies—Having his Beard Washed. From Paintings by JOHN PORTER; engraved in mezzotinto by CHARLES TURNER, WILLIAM SAY, and G. H. EVERY. Size, 18 inches by 12. Price, proofs, 21s.; prints, 10s. 6d.; coloured, 21s. each.

JOHN KNOX ADMONISHING MARY QUEEN of SCOTS. Painted by W. ALLAN, A. R. A.; engraved by J. BURNET. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

HESITATION. Painted by R. FARRIER; engraved by CHARLES ROLLS. Size, 11 inches by 9. Price, proofs, 1l. 1s.; prints, 10s. 6d.

TRAGEDY. Painted by R. FARRIER; engraved by A. W. WARREN. Size, 9½ inches by 12. Price, proofs, 1l. 5s.; prints, 12s. 6d.

OPEN YOUR MOUTH AND SHUT YOUR EYES. Painted by SHARP; engraved by W. J. TAYLOR. Size, 12 inches by 9. Price, proofs, 24s.; prints, 12s.

PORTRAIT of FLORA MACDONALD, from WAVERLEY. Painted by M. GOBAUD; engraved in mezzotinto by THOMAS LUPTON. Size, 16 inches by 21½. Price, proofs, 1l. 10s.; prints, 15s.; coloured, 1l. 11s. 6d.

PORTRAIT of REBECCA, from IVANHOE. By the same. Same size and price.

N. B. These two last are of the same class as the celebrated Prints of Painters' Mistresses, published by R. Ackermann; viz. Mad. Lundens, after Rubens; Mad. Vanmaelder, after Vandyke; La Belle Fracasconé, after Raphael; Adele la Venitienne, after Titoretto.

PORTRAIT of SIR WALTER SCOTT, BART. Painted by Sir HENRY RAEBURN, R. A.; engraved by WILLIAM WALKER. Size, 11 inches by 9½. Price, proofs, 2l. 2s.; prints, 1l. 1s.

PORTRAIT of EDWARD JENNER, M. D. F. R. S. Painted by WILLIAM HOBDAI; engraved by WILLIAM SHARP and WILLIAM SKELTON. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

A VIEW of the PALAIS DE JUSTICE, at ROUEN. Painted by S. PROUT. Coloured and mounted in imitation of the original Drawings. Size, 22 inches by 17. Price 1l. 5s.; ditto, in sheets, 1l. 1s.

A VIEW of the CATHEDRAL at ULM, to match ditto. Same size and price.

A VIEW of the HOTEL DE VILLE, at LOUVAIN. By the same Artist. Size, 24 inches by 19½, forming a centie Print to the above. Price 1l. 10s. mounted; or 1l. 5s. in sheets.

A VIEW of the WEST FRONT of the SAXON TOWER, BURY ST. EDMOND'S. Drawn by F. MACKENZIE; engraved by H. LE KEUX. Size, 11 inches by 9. Price 10s. 6d.; proofs, 15s.

LITHOGRAPHIC VIEWS, by WILLIAM WESTALL—of St. Paul's, London Bridge, Greenwich Hospital, Rivaux Abbey, Kenilworth Castle, Nottingham Castle, Warwick Castle, Litchfield Cathedral, Durham, Richmond, Yorkshire. Size, 15½ inches by 10½. Price 6s. each.

LITHOGRAPHIC VIEWS of BRITISH SCENERY, by NICHOLSON, 5 Numbers, 10s. 6d. each.

LITHOGRAPHIC SKETCHES, by ditto, 6 Nos. 8s. each. Castles in Yorkshire, 5s.—Views of Scarborough, 5s.—Ditto, 18s.—Fountain's Abbey, 18s.

VIEW of the TOWN and HARBOUR of FALMOUTH, from PENDENNIS CASTLE, CORNWALL. Size, 25 inches by 14. Price, 21s. coloured.

VIEW of the TOWN and HARBOUR of FALMOUTH, and PENDENNIS CASTLE, CORNWALL. Same size and price.

A SERIES of LITHOGRAPHIC DRAWINGS of CELEBRATED HORSES, from Pictures painted by JAMES WARD, Esq. R. A. and drawn on Stone by himself; viz. Adonis, Copenhagen, a Persian Charger, a Cossack War-Horse, Soothsayer, Monitor, Primrose and Foal, Dr. Syntax, Leopold, Walton, Phantom, Little Peggy, Marengo, &c. &c. Size 18½ inches by 13½. Price, proofs on India paper, selected and retouched by Mr. WARD, 10 Guineas the Set. Prints, 5l. 5s. and single prints, 8s. each.

THE PASSIONS of the HORSE, designed, and executed

in Lithography, by HENRY BARNARD CHALON, consisting of 6 Plates, 19½ inches by 15. Price 52s. 6d. proofs on India paper; prints, 42s.

PORTRAITS of the WINNING HORSES of the GREAT ST. LEGER STAKES AT DONCASTER, from the Year 1815 to 1824 inclusive, painted by Mr. HERRING, engraved by SUTHERLAND. Price, coloured, 7l. 7s.

THE MARRIAGE of ST. CATHERINE. Painted by CORREGGIO, engraved by WILLIAM SAY. 18½ inches by 14. Price 15s.; proofs, 1l. 10s.

THE MADONNA DE S. SISTO, by RAPHAEL, in the Dresden Gallery. Companion Print to the above, same size and price.

A COLLECTION of THIRTY MOUNTED COLOURED PRINTS, in imitation of Drawings, from the most celebrated Pictures in the Dulwich Gallery. Price 10s. 6d. each.

A DITTO of TWELVE smaller Ditto Ditto. Price 8s.

BOOKS.

FOLIO.

VIEWS and ILLUSTRATIONS of His MAJESTY'S PALACE at BRIGHTON, by JOHN NASH, Esq. private Architect to the King, &c. &c. &c. This splendid Work contains 23 large folio and 6 small highly coloured and mounted Imitations of Drawings, accompanied with as many highly finished Outlines. Price 20 Guineas. 250 Copies only are printed.

AN HISTORICAL ACCOUNT of the COLONY of NEW SOUTH WALES, and its Dependent Settlements, in Illustration of Twelve Views; with an accurate Map of Port Mac Quarrie and the newly discovered River Hastings. Super-royal, price 2l. 2s. boards.

FLOWERS, a Series of 30 Studies from Nature, in Lithography, in Five Parts, each containing Six Designs. Royal, 7s. 6d. each Part.

SMITH'S UNIVERSAL PENMAN; 40 Plates. Super-royal, 1l. 10s.

QUARTO.

ACKERMANN'S MICROCOSM of LONDON, 3 vols. elephant, 104 col. plates, boards, 13l. 13s.

HISTORY and ANTIQUITIES of the ABBEY CHURCH of ST. PETER'S, WESTMINSTER, 2 vols. elephant, 84 col. Plates, in boards, 15l.

HISTORY of the UNIVERSITY and CITY of OXFORD, 2 vols. elephant, 84 col. Plates, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of PORTRAITS, containing 32 coloured Engravings of the Founders of the Colleges at Oxford, elephant, 3l. 13s. 6d.—Ditto, atlas, 4l. 14s. 6d.

COSTUME of the MEMBERS of the UNIVERSITY of OXFORD, with 17 col. Engravings, elephant, 3l. 13s. 6d.

HISTORY of the UNIVERSITY and TOWN of CAMBRIDGE, 2 vols. elephant, 81 col. Engravings, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of ENGRAVINGS, containing 16 col. Portraits of the Founders of the Colleges at Cambridge, elephant, 2l.—Ditto, atlas, 3l.

COSTUME of the MEMBERS of the UNIVERSITY of CAMBRIDGE, with 14 col. Engravings, elephant, 3l. 3s.

HISTORY of the COLLEGES of WINCHESTER, ETON, and WESTMINSTER, with the CHARTER-HOUSE, the FREE SCHOOLS of ST. PAUL'S, MERCHANT TAILORS', HARROW, and RUGBY, and the SCHOOL of CHRIST'S HOSPITAL, 48 plates, elephant, boards, 7l. 7s. To be had separate also.—Ditto, atlas, 12l. 12s. boards.

A PICTURESQUE TOUR ALONG the RHINE, from MENTZ to COLOGNE, with 24 col. Engravings and a Map, elephant, 4l. 4s. boards.—Ditto, atlas, 6l. 6s. boards.

A PICTURESQUE TOUR of the SEINE, from PARIS to the SEA, with 24 col. Engravings, elephant, 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

A PICTURESQUE TOUR of the RIVER GANGES and JUMNA, in INDIA. By Lieut.-Col. FORREST; containing 24 col. Engravings, several Vignettes, and a Map; eleph. 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

PICTURESQUE ILLUSTRATIONS of BUENOS AYRES and MONTE VIDEO, containing 24 col. Engravings, eleph. 3l. 13s. 6d. bds.—Ditto, atlas, 6l. 6s. bds.

Biogr. C. 772 in top.
N^o. 5

PORTTRAITS
OF THE
Most celebrated
P A I N T E R S
OF ALL THE SCHOOLS;

WITH
A MEMOIR OF THEIR LIVES,
AND
A SHORT NOTICE OF THEIR MOST CELEBRATED WORKS.

THE WORK WILL BE COMPRISED IN TWENTY NUMBERS, EACH CONTAINING THREE PORTRAITS,
AND PUBLISHED MONTHLY TILL COMPLETE.

PRICE 5s. EACH NUMBER.

October
No. I. appeared 1st *September*, 1827.

LONDON:
PUBLISHED BY R. ACKERMANN, 96, STRAND.

1827.

Printed by L. Harrison, 5, Prince's-street, Leicester-square.

PORTLAND

1800

PAINTERS

OF THE CITY

A MEMOIR OF THE CITY

OF THE CITY

1800



OTHO VENIUS.

London. Published by R. Ackermann, 96, Strand, Dec^r 1, 1827.
Printed by Engelmann & Co.

FLEMISH SCHOOL.

OTHO VENIUS.

OTHO VENIUS, or VAN VEEN, was born at Leyden in the year 1556; he was carefully educated by his parent in the study of the *belles lettres*, and he learned to design of Isaac Nicholas. He was but fifteen when the civil wars obliged his family to retire to Liege, where he gave great proof of his talents; and upon his wishing to make the tour of Italy, Cardinal Groosbeck gave him letters to Cardinal Maduccio, by whom he was entertained whilst at Rome, where he applied himself at once to philosophy, the mathematics, poetry, and painting. He was reckoned one of the most ingenious and universal men of his age, and lived at Rome seven years, during which he studied painting under Zuccherò, and acquired great knowledge of the theory of it, particularly the chiaro-scuro, and produced, says De Piles, several rare pieces. He then visited Germany, and was employed by most of its princes, till he returned to the Low Countries, and was patronised by the Prince of Parma; after whose death he repaired to Antwerp, and became the favourite master of Rubens. Disgusted with the morose temper and savage manners of Adam van Hoort, Rubens hailed with gladness the arrival of VAN VEEN, who, having acquired all the polite learning of the age, possessed feelings congenial with his own; and to this circumstance perhaps (although undoubtedly his talents were great and his acquirements still greater) does he owe the chief part of his reputation. The splendour of the pupil's talent not having yet eclipsed the master's, OTHO VENIUS was called to Brussels by the Archduke Albert, who had succeeded the Prince of Parma in the government of the Low Countries. There he painted the full-length portraits of the duke and duchess, which were sent to King James I. of England; and to display his literary knowledge, he published several treatises, embellished with cuts of his own designing; among others, Horace's Emblems, the Life of Thomas Aquinas, &c. He followed Polidore da Caravaggio in reducing the chiaro-scuro to a principle in the art

OTHO VENIUS.

of painting; and Rubens perfected what OTHO had so well begun. Out of respect for his universal talents, the Archduke Albert made him master of the Mint. That post, however, did not entirely alienate him from the arts, which he continued to cultivate till his death, which happened at Brussels in the year 1634, at the age of sixty-eight.

He left two brothers, Gilbert, who was an engraver, and Peter, a painter.



PARMEGIANO.
FROM THE PICTURE IN THE FLORENCE GALLERY.

London: Published Jan^y 1, 1827, by R. Ackermann, 96 Strand
Printed by Engelmann & Co.

ROMAN SCHOOL.

PARMEGIANO.

FRANCESCO MAZUOLI was born in the city of Parma, from which he took his cognomen, PARMEGIANO; he learned the rudiments of the art of two of his cousins, and by the readiness of his wit soon acquired considerable proficiency; and having heard of the great fame of Michael Angelo and Raphael, at the age of twenty, he journeyed to Rome, where he studied principally the manner of Raphael, and executed some drawings which procured him the notice of Pope Clement VII. His success animated him to such strenuous exertion and intense application to his art, that it is said, when the Spanish soldiers entered and pillaged Rome, he was found in his *studio* by the soldiers, quite unconscious of what was going forward in the city; but the soldiers were so much touched by the beauty of his painting that they left him unmolested.

After acquiring much notice at Rome, he resolved to return to his native city, but stopped some time at Bologna to execute many pictures and designs, for which his reputation had gained him orders.

PARMEGIANO is also celebrated as an engraver, being the discoverer of the art of printing on mezzotinto paper in black and white, by means of two plates: but he did few in this style, as he found a ready sale for his simple plate; and the vivacity of his genius was too great for the trouble and nicety required in the new style.

He possessed a vivid and quick imagination, and also played well upon the lute, to which he devoted almost as much time as to painting, till a foolish pursuit of the philosopher's stone led him to neglect both the sister arts. Absorbed in the intricacies of chemistry, he neglected his friends, his fortune, and himself, and died, in poverty, of a diarrhœa accompanied with fever, in the thirty-sixth year of his age, A.D. 1540.

The genius of PARMEGIANO was gay and elegant, but his attention to finish greatly diminished the beauty of his expression in general. We do not find that

PARMEGIANO.

he penetrated very deeply into the human heart or its passions: yet his grace, though superficial, is nevertheless surprising and charming. He did not sufficiently consult Nature, who is the mother of variety, but reduced her to a habit, graceful it is true, but which, when too much practised, becomes what is called manner: he continually repeats the same look and the same proportions; yet his choice is so delicate, that what has pleased in one of his pictures pleases in all, though it is but repetition. His attitudes are noble, and the airs of his heads pleasing: in his draperies the folds are few, imparting a grandeur to the parts which they cover, and they are often loose and flowing, which gives great motion to his pictures; but the cause is not always just.

His pictures are very scarce; but his prints are to be found in most curious collections, and are highly prized.



TITIAN.
FROM A PICTURE BY HIMSELF.

London. Published by R. Ackermann, 96, Strand, Dec. 1, 1827.
Printed by Engalman & Co.

VENETIAN SCHOOL.

TITIANO VECELLI.

THIS celebrated Venetian painter was born in 1477, in a province of the state of Venice, and as early as the tenth year of his age was placed by an uncle with Giovanni Bellino, for the study of painting. He soon excelled in colouring and in a close copy of nature; but never would have acquired his great reputation but for his imitation and refinement of the style of Giorgione, his contemporary, who was the first that well understood the grand effect of light and shade: of this TITIANO saw the advantage, and reducing it to more solid principles, produced that soft yet forcible style, which entitled him to succeed to the fame of Raphael and Michael Angelo. At the age of twenty-eight he published his print of *the Triumph of Faith*, which gained him much renown; and it was even said, that if he had seen and studied the antique, he would have surpassed any painter who had appeared since the revival of the arts in Italy. But although the compositions of TITIANO rank high, yet he is still greater as a portrait-painter, and was one of the first to avoid the stiff liney manner of the Germans and early Italians. In 1546 he had acquired such fame, that he was invited to Rome to paint the portrait of the Pope, which was admired even by Michael Angelo. He painted the portrait of Charles V. three times: that emperor used to say, "that he had been thrice immortalized by the hand of TITIANO;" and as a reward for his immortality, the emperor knighted him, bestowed a pension upon him, and created him a count palatine. Henry III. of Poland also did not pass through Venice without visiting and bestowing many honours upon TITIANO; and contemporary poets celebrated his talents in their verses. No painter ever lived longer or more happily than TITIANO, who reached the advanced age of ninety-nine years, when he was carried off by the plague in 1576, full of years, honours, and wealth.

Colouring and the chiaro-scuro were the elements by which he laid the foundation of that harmonious and characteristic style of portrait-painting which was copied

TITIANO VECELLI.

by his admirer, Rubens, and perfected by Van Dyk and Velasquez. In colouring he has never been surpassed; his carnations are absolute flesh: but he had not so much force and decision of design as some of his contemporaries; on the contrary, his great softness exceeded even that of nature, and though his touch was free, it is so mellowed, that it passes unobserved; so that he succeeded most eminently in female figures, in the graceful design of which Corregio himself has not surpassed him. It is said that the great brilliance of his carnations is owing to his study of male models for colouring; but it is well known that he has perpetuated the frail beauty of his mistress Violante in many of his inimitable Venuses.

In his drapery he was negligent, and there is a want of taste in the disposition; but his discrimination of stuffs is excellent: his ornaments and head-dresses are quite peculiar to himself; and his attitudes, though not classic or studied, are graceful and natural in the extreme. His pictures are in every cabinet of Europe.

WORKS OF

JOHN A. R. [illegible]

[illegible]

[illegible]

[illegible]

WORKS OF ART

Just published by R. ACKERMANN,

BOOK AND PRINT-SELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO

HIS MAJESTY,

96, STRAND.

A SERIES ILLUSTRATIVE of the HISTORY of DON QUIXOTE; viz. The Library Scrutinized by the Curate and the Barber—Brought Home by the Peasants after his First Adventure—His Reception at the Duke's Palace—Relieved of his Armour by Six Young Ladies—Having his Beard Washed. From Paintings by JOHN PORTER; engraved in mezzotinto by CHARLES TURNER, WILLIAM SAY, and G. H. EVERY. Size, 18 inches by 12. Price, proofs, 21s.; prints, 10s. 6d.; coloured, 21s. each.

JOHN KNOX ADMONISHING MARY QUEEN of SCOTS. Painted by W. ALLAN, A. R. A.; engraved by J. BURNET. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

HESITATION. Painted by R. FARRIER; engraved by CHARLES ROLLS. Size, 11 inches by 9. Price, proofs, 1l. 1s.; prints, 10s. 6d.

TRAGEDY. Painted by R. FARRIER; engraved by A. W. WARREN. Size, 9½ inches by 12. Price, proofs, 1l. 5s.; prints, 12s. 6d.

OPEN YOUR MOUTH AND SHUT YOUR EYES. Painted by SHARP; engraved by W. J. TAYLOR. Size, 12 inches by 9. Price, proofs, 24s.; prints, 12s.

PORTRAIT of FLORA MACDONALD, from WAVERLEY. Painted by M. GOBAUD; engraved in mezzotinto by THOMAS LUPTON. Size, 16 inches by 21½. Price, proofs, 1l. 10s.; prints, 15s.; coloured, 1l. 11s. 6d.

PORTRAIT of REBECCA, from IVANHOE. By the same. Same size and price.

N.B. These two last are of the same class as the celebrated Prints of Painters' Mistresses, published by R. Ackermann; viz. Mad. Lundens, after Rubens; Mad. Vanmaelder, after Vandyke; La Belle Frascatoùé, after Raphael; Adele la Venitienne, after Tintoretto.

PORTRAIT of SIR WALTER SCOTT, BART. Painted by Sir HENRY RAEBURN, R. A.; engraved by WILLIAM WALKER. Size, 11 inches by 9½. Price, proofs, 2l. 2s.; prints, 1l. 1s.

PORTRAIT of EDWARD JENNER, M. D. F. R. S. Painted by WILLIAM HOBDAY; engraved by WILLIAM SHARP and WILLIAM SKELTON. Size, 17 inches by 14. Price, proofs, 3l. 3s.; prints, 1l. 11s. 6d.

A VIEW of the PALAIS DE JUSTICE, at ROUEN. Painted by S. PROUT. Coloured and mounted in imitation of the original Drawings. Size, 22 inches by 17. Price 1l. 5s.; ditto, in sheets, 1l. 1s.

A VIEW of the CATHEDRAL at ULM, to match ditto. Same size and price.

A VIEW of the HOTEL DE VILLE, at LOUVAIN. By the same Artist. Size, 24 inches by 19½, forming a centre Print to the above. Price 1l. 10s. mounted; or 1l. 5s. in sheets.

A VIEW of the WEST FRONT of the SAXON TOWER, BURY ST. EDMOND'S. Drawn by F. MACKENZIE; engraved by H. LE KEUX. Size, 11 inches by 9. Price 10s. 6d.; proofs, 15s.

LITHOGRAPHIC VIEWS, by WILLIAM WESTALL—of St. Paul's, London Bridge, Greenwich Hospital, Rivaulx Abbey, Kenilworth Castle, Nottingham Castle, Warwick Castle, Litchfield Cathedral, Durham, Richmond, Yorkshire. Size, 15½ inches by 10½. Price 6s. each.

LITHOGRAPHIC VIEWS of BRITISH SCENERY, by NICHOLSON, 5 Numbers, 10s. 6d. each.

LITHOGRAPHIC SKETCHES, by ditto, 6 Nos. 8s. each. Castles in Yorkshire, 5s.—Views of Scarborough, 5s.—Ditto, 18s.—Fountain's Abbey, 18s.

VIEW of the TOWN and HARBOUR of FALMOUTH, from PENDENNIS CASTLE, CORNWALL. Size, 25 inches by 14. Price, 21s. coloured.

VIEW of the TOWN and HARBOUR of FALMOUTH, and PENDENNIS CASTLE, CORNWALL. Same size and price.

A SERIES of LITHOGRAPHIC DRAWINGS of CELEBRATED HORSES, from Pictures painted by JAMES WARD, Esq. R. A. and drawn on Stone by himself; viz. Adonis, Copenhagen, a Persian Charger, a Cossac War-Horse, Soothsayer, Monitor, Primrose and Foal, Dr. Syntax, Leopold, Walton, Phantom, Little Peggy, Marengo, &c. &c. Size 18½ inches by 13½. Price, proofs on India paper, selected and retouched by Mr. WARD, 10 Guineas the Set. Prints, 5l. 5s. and single prints, 8s. each.

THE PASSIONS of the HORSE, designed, and executed

in Lithography, by HENRY BARNARD CHALON, consisting of 6 Plates, 19½ inches by 15. Price 52s. 6d. proofs on India paper; prints, 42s.

PORTRAITS of the WINNING HORSES of the GREAT ST. LEGER STAKES AT DONCASTER, from the Year 1815 to 1824 inclusive, painted by Mr. HERRING, engraved by SUTHERLAND. Price, coloured, 7l. 7s.

THE MARRIAGE of ST. CATHERINE. Painted by CORREGGIO, engraved by WILLIAM SAY. 18½ inches by 14. Price 15s.; proofs, 1l. 10s.

THE MADONNA DE S. SISTO, by RAPHAEL, in the Dresden Gallery. Companion Print to the above, same size and price.

A COLLECTION of THIRTY MOUNTED COLOURED PRINTS, in imitation of Drawings, from the most celebrated Pictures in the Dulwich Gallery. Price 10s. 6d. each.

A DITTO of TWELVE smaller Ditto Ditto. Price 8s.

BOOKS.

FOLIO.

VIEWS and ILLUSTRATIONS of His MAJESTY'S PALACE at BRIGHTON, by JOHN NASH, Esq. private Architect to the King, &c. &c. &c. This splendid Work contains 23 large folio and 6 small highly coloured and mounted Imitations of Drawings, accompanied with as many highly finished Outlines. Price 20 Guineas. 250 Copies only are printed.

An HISTORICAL ACCOUNT of the COLONY of NEW SOUTH WALES, and its Dependent Settlements, in Illustration of Twelve Views; with an accurate Map of Port Macquarie and the newly discovered River Hastings. Super-royal, price 2l. 2s. boards.

FLOWERS, a Series of 30 Studies from Nature, in Lithography, in Five Parts, each containing Six Designs. Royal, 7s. 6d. each Part.

SMITH'S UNIVERSAL PENMAN; 40 Plates. Super-royal, 1l. 10s.

QUARTO.

ACKERMANN'S MICROCOSM of LONDON, 3 vols. elephant, 104 col. plates, boards, 13l. 13s.

HISTORY and ANTIQUITIES of the ABBEY CHURCH of ST. PETER'S, WESTMINSTER, 2 vols. elephant, 84 col. Plates, in boards, 15l.

HISTORY of the UNIVERSITY and CITY of OXFORD, 2 vols. elephant, 84 col. Plates, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of PORTRAITS, containing 32 coloured Engravings of the Founders of the Colleges at Oxford, elephant, 3l. 13s. 6d.—Ditto, atlas, 4l. 14s. 6d.

COSTUME of the MEMBERS of the UNIVERSITY of OXFORD, with 17 col. Engravings, elephant, 3l. 13s. 6d.

HISTORY of the UNIVERSITY and TOWN of CAMBRIDGE, 2 vols. elephant, 81 col. Engravings, bds. 16l.—Ditto, atlas, bds. 27l.

SERIES of ENGRAVINGS, containing 16 col. Portraits of the Founders of the Colleges at Cambridge, elephant, 2l.—Ditto, atlas, 3l.

COSTUME of the MEMBERS of the UNIVERSITY of CAMBRIDGE, with 14 col. Engravings, elephant, 3l. 3s.

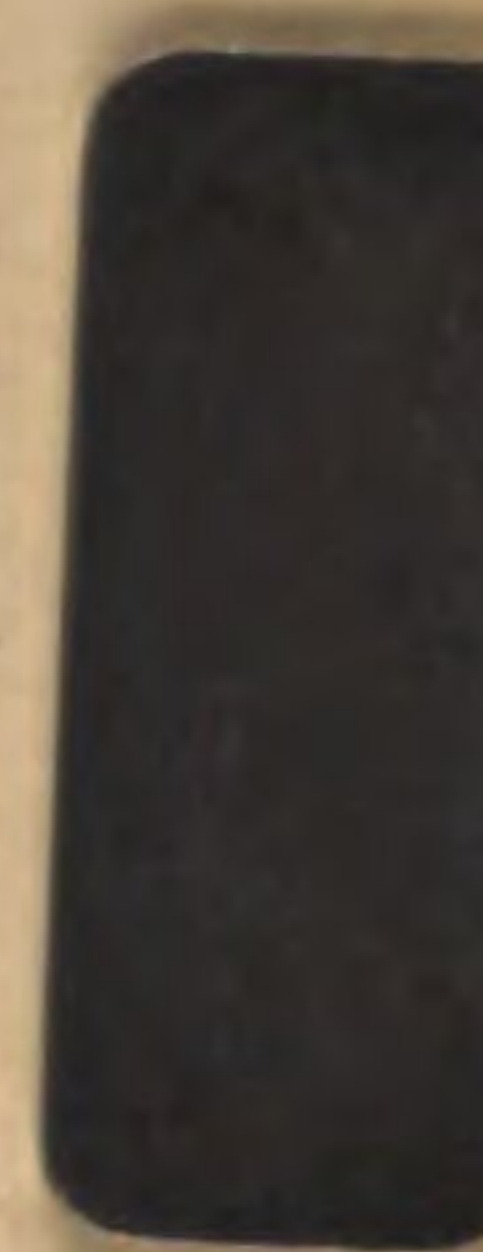
HISTORY of the COLLEGES of WINCHESTER, ETON, and WESTMINSTER, with the CHARTER-HOUSE, the FREE SCHOOLS of ST. PAUL'S, MERCHANT TAILORS', HARROW, and RUGBY, and the SCHOOL of CHRIST'S HOSPITAL, 48 plates, elephant, boards, 7l. 7s. To be had separate also.—Ditto, atlas, 12l. 12s. boards.

A PICTURESQUE TOUR ALONG the RHINE, from MENTZ to COLOGNE, with 24 col. Engravings and a Map, elephant, 4l. 4s. boards.—Ditto, atlas, 6l. 6s. boards.

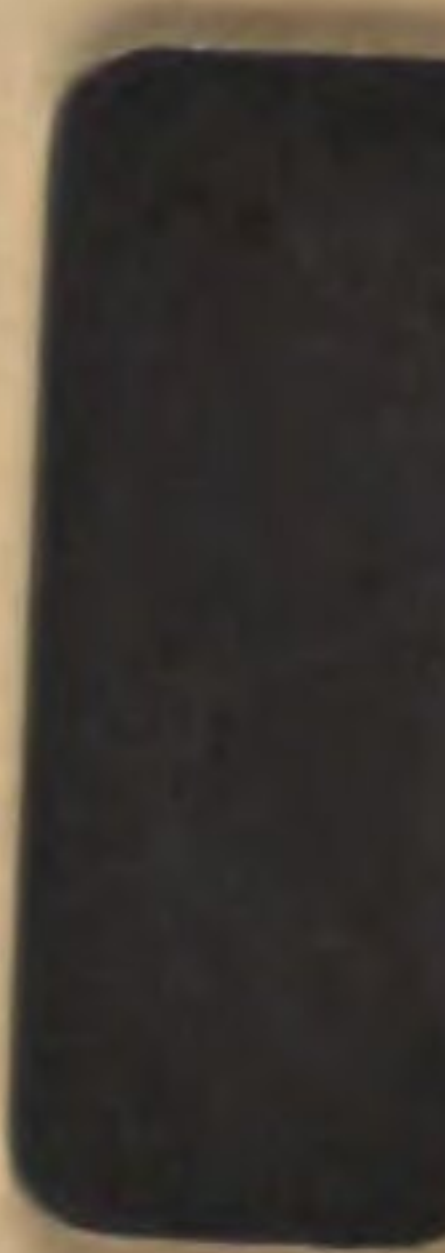
A PICTURESQUE TOUR of the SEINE, from PARIS to the SEA, with 24 col. Engravings, elephant, 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

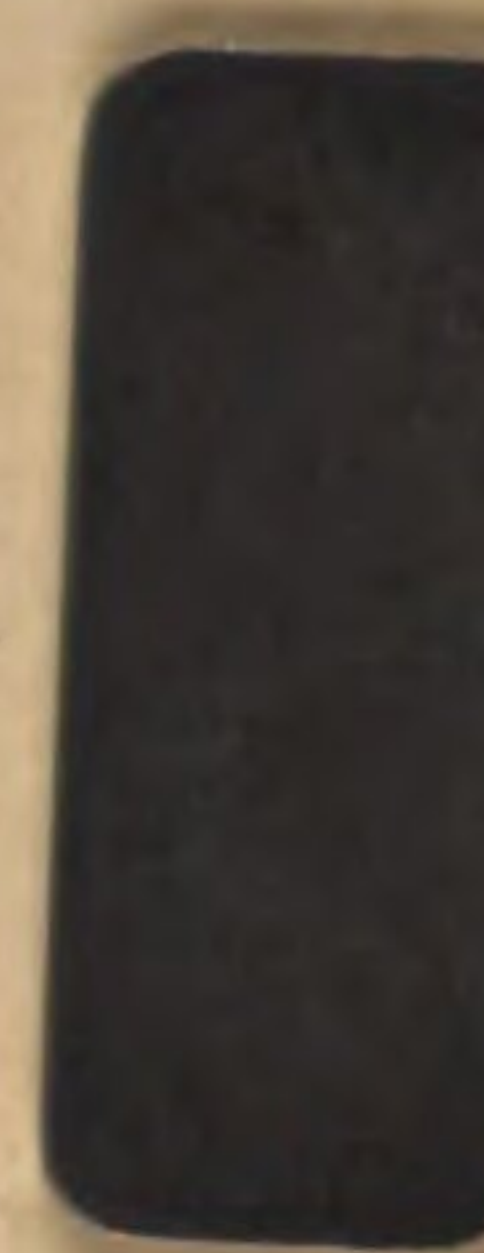
A PICTURESQUE TOUR of the RIVER GANGES and JUMNA, in INDIA. By Lieut.-Col. FORREST; containing 24 col. Engravings, several Vignettes, and a Map; eleph. 4l. 4s. bds.—Ditto, atlas, 6l. 6s. bds.

PICTURESQUE ILLUSTRATIONS of BUENOS AYRES and MONTE VIDEO, containing 24 col. Engravings, eleph. 3l. 13s. 6d. bds.—Ditto, atlas, 6l. 6s. bds.









Portraits of the most celebrated Painters of all the schools

London 1827

2 Biogr.c. 77 f

urn:nbn:de:bvb:12-bsb10936685-7